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方蘇繪畫及木刻 Paintings and Woodcuts by Fong So

方蘇原為新聞工作者，曾任時事刊物編輯十八年。近年從事繪畫，作品曾在香港、韓國及英國展出。他作畫採用傳統國畫的筆墨和工具，但題材和風格明顯地有異於傳統。繪畫之外，他也製作木刻和膠版版畫。 (頁 64)

Fong So is a journalist-turned artist. He was an editor of a current affairs magazine for 18 years. His works have been exhibited in Hong Kong, Korea and the UK. Using traditional Chinese medium of brush and ink, his style of painting and the subjects are very different from the traditional Chinese painting. He also works on woodcuts and linocuts. (P.64)

方蘇繪畫及木刻　Paintings and Woodcuts by Fong So

特約文章　Essays by
黃燕芳　Anita Y.F. Wong
陳韜文　Joseph M.Chan

回憶與隨想　Recollections and reflections by
方蘇及眾人　Fong So et al.

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獻給**我家**及**我城**
方蘇

To **my Family** and **my City**
Fong So

這本畫冊與整個系列的首展同時出版
我家我城：人與歷史
方蘇繪畫及木刻

香港金鐘太古廣場
2009 年 11 月 6-9 日

主辦
思匯政策研究所

思匯
CIVIC EXCHANGE

項目顧問
繆熾宏

Published on the occasion of the exhibition
My Family and My City: People and History
Paintings and Woodcuts by Fong So

at Pacific Place, Admiralty, Hong Kong
6-9 November 2009

Host
Civic Exchange

Project advisory
Mau Chi Wang

楊方創作室 2009 年出版
香港郵政總局信箱 342 號
香港九龍漆咸道北 495-499 號 4D
www.fong-yeung.com

Published 2009 by Fong & Yeung Studio
Box 342, General Post Office, Hong Kong
4D, 495-499 Chatham Road North, Kowloon, Hong Kong
www.fong-yeung.com

國際統一書號 978-962-86063-8-2

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ISBN 978-962-86063-8-2

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承印
藍馬柯式印務有限公司
香港柴灣新業街 5 號王子工業大廈 12 樓
電話：(852) 2597 6800

Printed in Hong Kong by
Lammar Offset Printing Limited
12/F Prince Industrial Building, 5 Sun Yip Street, Chai Wan, Hong Kong
Tel.: (852)2597 6800

攝影
方蘇（楊方創作室）

Photographs by
Fong So (Fong & Yeung Studio)

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BOOKS REGISTRATION ORDINANCE
2009-12006
Chapter 142

前言

一位畫家描繪自己的家人及朋友，作品內裏一定另有乾坤。作品既反映了被描繪的主體，也反映了畫家自己，那就是他怎樣看所選取的人物。

親密的家庭成員總會與畫家骨肉相連，例如他的母親。將自己的母親繪畫成香港一部份，道出了方蘇對於這城市的感受。他把家人描繪成典型的香港人，這是我們香港人能直覺感受到的，那是不瞭解香港的人難以領會的特質。所以，畫家正在傳達一個重大的訊息 —— 他對香港的時空意識。他的母親、舅舅、兄弟和姐姐，就有如我們的母親、叔伯、兄弟、姐妹，我們熟悉他們，因為他們已被轉化成香港眾多家庭共通的形象。

另一幅作品的背景是舊火車站鐘樓。由於火車站已遷往毫無靈氣的紅磡現址，剩下來的只是尖沙咀天星碼頭旁那棟孤伶伶、與週圍環境格格不入的遺蹟。但畫家把自己和母親置於鐘樓之前，提醒我們一個過去的年代，而時鐘則提醒我們時間本身的流逝。

以三藩市金門大橋為背景的作品，畫中的母親和兄長顯得比上一張蒼老。我初看之下還誤以為是香港的青馬大橋。像我們很多家人或朋友，他們移民去了。母親看來感到滿足，她留下了一個世界 …… 就像她兩輩子前離開內地來到香港一樣。

然後來了畫家的朋友，這是在香港一群與眾不同的人物。如果說這些人物之間有一個共通點，那就是他們每個人都有說不完的故事。他們是知識分子、作家、政治人物和社會活動家，畫家也是他們之間的一分子。與其用文字來描繪他們，畫家現在使用了圖像，呈現了在幻變的香港政治環境裏，他眼中的朋友。

司徒華，一個和藹的教師，成為一個拒絕妥協的政治家。他同時也是一位熱衷揮毫的書法家。優秀的書法蘊含的平和，跟政治的激盪南轅北轍。也許每個人都需要一點相異的特性才算完整。

程翔是曾因間諜罪嫌而在內地被囚禁的新聞工作者。畫像捕捉了他疑惑的神情：到底所為何事？

作家洪清田，他在畫中由 1995 年開始，一直在深思掌權者如何對付我們。

立法會議員楊森和劉慧卿被置於大家多年來熟悉的場景中 —— 為了爭取達成目標，在群眾集會遊行中站出來。

政治漫畫家尊子，他筆下笑中有淚的訊息源源不絕，每天為城市打氣。

還有，請看木刻中的我 …… 向我抓過來是誰？

感謝方蘇回贈我們片段的記憶。傑出的畫作永遠留住我們逝去的青春！

陸恭蕙
思匯政策研究所　行政總裁

（李澤敏譯）

FOREWORD

There is something special about the work of an artist depicting his family and friends. While the work is about the artist - how he looks at the people he chose to portray - it is also about the subjects.

Close family members are very much a part of the artist, his mother, for example. Painting her as a part of Hong Kong says something about Fong So's feelings for the city. His family members are portrayed as quintessential Hong Kong people (*heung gang yan*). This is something we *heung gang yan* feel straight away that someone who doesn't know Hong Kong may miss. There is thus a larger sense the artist is conveying - his sense of time and place regarding Hong Kong. His mother, uncle and brothers and sister are our mother, uncle, brothers and sister too. We know them because they have been transformed into universal figures of Hong Kong families.

The background of one painting is the Kowloon rail-station clock tower - now a lonely out of context relic at the Tsimshatsui Star Ferry - since the railway station has moved to the souless Hung Hom site. Yet, mother and the artist are placed in front of the clock tower, reminding us of an era past, with the clock reminding us of the passing of time itself.

Mom and the artist's brother has aged in the painting where the background is a part of the Golden Gate Bridge in San Francisco. I first thought it was the Tsing Ma Bridge. Like many of our families and friends, they emigrated. Mother seems content, and she has left a world behind ... just as she had done before coming to Hong Kong from China two life-times ago.

Then there are his friends. This is a special group of people in Hong Kong. If there is one thing that joins them it is that each one of them have a lot to say! They are intellectuals, writers, politicians and activists. The artist too is one of them. Instead of using words, he now uses images. This is how he sees his friends within the context of the changing Hong Kong political environment.

Szeto Wah, our kindly teacher turned no-compromise politician, is also a keen calligrapher. Perhaps the stillness required to do good calligraphy is such a contrast to politics that we all need something different to make us whole.

Ching Cheong, the journalist who was jailed on the mainland for espionage, is captured in the painting with a questioning look. What really happened?

Hung Ching Tin, the writer, ponders about Hong Kong's powerholders from 1995 - what did they do to us?

Legislators Yeung Sum and Emily Lau are put in poses where we have seen them for years - at public rallies standing up for one cause or another.

Political cartoonist Zunzi does his daily outpouring of messages that fuel the city with laughter and pathos.

And ... look at the woodcuts of me .... Who is coming to get me?

Thank you Fong So for giving us back a slice of our memories and pictures to remind us forever of our lost youth!

Christine Loh
Chief Executive Officer
Civic Exchange
Hong Kong's Independent Think-tank

鳴謝

方蘇

真是事非經過不知難。我要到正式動手繪畫家史和朋友之後，才真正體會到畫這個全部寫真的新系列比以往所有項目都來得艱巨。

在此，我要感謝所有不拒絕我替他們造像的朋友，首先是他們完全讓我按照自己的觀點去繪寫他們的畫像 — 這樣做頗帶冒險成份，至少我太擅長把人畫老；之後他們還花心思寫來小段或小篇的隨感，令這本畫冊生色不少。我也要感謝我散居各地的家人，他們容忍了我這個桀驁倔強的家庭成員，還給予我精神支持。

我非常感謝思匯政策研究所和它的主持人陸恭蕙一次又一次地主辦我的展覽。這次展覽更蒙太古地產管理有限公司提供太古廣場這個尊顯的場地，讓我這新系列得以作出首展。也因為有項目顧問繆熾宏的策劃和努力，這個展覽才能順利舉行。

提供協助的還有借出已購藏畫作的朋友，以及不少給我寶貴意見和慷慨支持的多年老友。希望我這個系列還不算是交白卷。

有好些人我需要特別鳴謝：黑楊，楊方創作室的合夥人，她是這個展覽的發起人；黃燕芳和陳韜文，這本畫冊兩篇特約文章的作者；李澤敏、周淑賢等好幾位朋友，他們為這本雙語出版的畫冊提供了翻譯協助；當然還有替我義務審閱及修飾文稿但不擬具名的編輯。

最後，我要向朋友們懇切致歉：已替他們造像的朋友，抱歉我這本畫冊難以提供足夠版面讓各位寫大塊文章；還未替他們造像的朋友，抱歉這次展覽來得比預期為早，也許我日後出續集或把同一系列延伸下去時，再找各位「冒險犯難」吧。

Acknowledgements

Fong So

It is a robust experience to work on a project consisting entirely of portraits for friends and family members. This project has been more demanding than any I have done before.

My thanks are to the friends for first giving mé consent to have their portraits done completely in my own perspective (quite risky as I am reputed to be "strangely good at making people look old in my painting"), and then gracing this catalogue with their short notes or reminiscences. My thanks also go to my family members for their spiritual support and their tolerance with a recalcitrant member such as me.

I am most grateful to Civic Exchange and its CEO Christine Loh for hosting this exhibition, and Swire Properties Management Limited for making available an excellent venue at Pacific Place, a most prestigious shopping mall in Hong Kong, for me to have the debut show of this new series. The exhibition will be quite impossible without the help of Mau Chi Wang, my advisor of this exhibition project.

I am also grateful to the lender of an acquired work, and the long-time friends who have given me valuable advice and lent me their generous support.

I would also like to acknowledge the help offered by the following: Hark Yeung, my partner in Fong & Yeung Studio and the initiator of this exhibition project; Anita Wong and Joseph Chan, the contributors of the well-written catalogue essays; Ringo Li, Sarah Chau and some others for helping with the translation of this bilingual publication; and, in particular, my most helpful copy-editors who prefer to remain anonymous.

Finally, my sincere apologies: to the friends included in this portrait project for being unable to offer them enough space to write long pieces about themselves in this catalogue; and to friends I failed to portray as the opportunity of showing the not-yet-completed collection came so early. Maybe, I should do a sequel some day, or keep the project an ongoing one.

得意傳神：方蘇的人物寫真

黃燕芳　香港大學美術博物館館長（歷史）

杜甫《丹青引贈曹將軍霸》七言古詩有「詔謂將軍拂絹素，意匠慘澹經營中」及「將軍畫善蓋有神，偶逢佳士亦寫真」之句，前者講述曹將軍承皇命展開絲絹，匠心獨運苦心作畫，後者强調曹將軍繪畫人物寫真，追求「傳神」的藝術境界。方蘇受到詩句啓發，這兩年潛心創作一系列人物肖像，筆下盡是他心目中的「佳士」。

方蘇寫真的對象，包括家人和好友兩個系列。觀衆可通過這系列的人物肖像，看到他的家族歷史，以及老朋友的意態和性格特質，從中窺見這些人物在他心目中的形神和品貌。

方蘇少年時代曾隨嶺南畫派大師趙少昂教授習畫，至一九九八年重拾畫筆，並於二〇〇〇年底，假香港大學美術博物館舉行《城市生活》個人畫展，展出三十多幅繪畫老人、拾荒者、小販、賭徒等各類市井人物的衆生相（插圖 1），反映香港坊間市民的生活。方蘇刻畫他們各種神態，藉著圖像來表達他對社會草根階層的觀察。二〇〇三年方蘇延續城市生活系列，作《香港內外》寫照；二〇〇四年先後為七一遊行創作寫實紀錄及展出緬甸童僧系列（插圖 2）；二〇〇五年以水墨描繪《奇幻都會》，二〇〇七年寫《特區十年》，二〇〇八年則在其母校中文大學崇基學院舉行《本色酣舒紙墨中》水墨及版畫展覽。經過多年尋找創作靈感和發展空間，方蘇不斷在中國的水墨畫領域，另闢蹊徑，作出嶄新的演繹。

回首過去逾十載耕耘，方蘇均著力於宏觀的時事人物畫，刻畫社會百態。是次畫展則以人物頭像或半身像為主，聚焦描繪肖像，有如運用攝影鏡頭中的近鏡，集中在人物和特定場景，如圖錄編號 1 至 6 的畫作，背景分別描繪親人靈位、尖沙咀鐘樓、廣州的五羊標誌與父親、舊金山金門大橋、療養院中一角，與畫中人物互相呼應，訴說出家族的歷史。

傳神寫照，抒情達意

晉代顧愷之為人物造像提出以形寫神的「傳神寫照」論，為肖像人物樹立了造像的典範。肖像畫在中國也稱作「傳神」、「寫照」或「寫真」。相較於西方的肖像畫傳統，中國

插圖 1
《城市生活》系列 2000 年在香港大學美術博物館展出時的陳設

fig.1
Installation view of *City Life*, 2000 at the University Museum and Art Gallery, The University of Hong Kong

插圖 2
《童僧》系列中的《晨課》2004,
水墨設色紙本，69x69 公分

fig.2
A Morning Session in the 2004 series *Little Monks*, ink and colour on paper, 69x69 cm

人對於人像畫的追求並不止於形似，更著意於深刻描寫對象的精神面貌，強調人物神情意態的表現，刻畫人物時力求逼真傳神。所謂「傳神」，即通過形象表現畫中人物蘊涵的精神，以達至「氣韻生動」[1]、神氣活現、得意忘言[2]的效果。因著顧愷之的故事，藝壇也產生了「傳神阿堵」[3]這個成語，以形容描繪人物時，能生動表現其精神面貌的境界。

方蘇亦然，他通過筆墨寫真，抓住有利於傳神的眼神和身體語言，表達箇中情感。如在圖錄編號 3 至 5 的作品中，他便成功地捕捉了母親的一顰一笑。像顧愷之以眼神動態「傳神阿堵」；而他筆下亦藉忘年好友不同的手勢，以抒情達意：司徒華（圖錄編號 7）手執毛筆，意態瀟灑，準備在年宵攤位書寫揮春；程翔（圖錄編號 8）右手微撥，好像快將走出窄門，迎向光明；崔少明（圖錄編號 9）雙手翻書，眼神卻隨書遊移；麥洛新（圖錄編號 10）雙手緊握大旗，昂步前進；洪清田（圖錄編號 11）一手托腮，沉思香港學的新課題；莫昭如（圖錄編號 12）則橫眉怒指，慷慨激昂；劉山青（圖錄編號 13）手持往昔照片，對比生命的不同片段；陳培生（圖錄編號 15）手拿紅筆，正在看校樣；廖淦標（圖錄編號 17）雙手交叉放在胸前，成竹在胸；趙仕鴻（圖錄編號 18）雙手交疊，顯得籌躇滿志；黃子程（圖錄編號 19）杯酒談笑，冷眼看人間；李怡（圖錄編號 20）手執繫繩眼鏡，綜論古今領導人物；楊森（圖錄編號 21）舉起拳頭示意打硬仗；尊子（圖錄編號 23）以漫畫筆伐重頭人物；周錫輝師傅（圖錄編號 24）示範太極單鞭等。手勢意態不一，但都成功地表現出畫中人物的精神面貌。

技法運用：別具一格

在繪畫技法方面，方蘇因有嶺南派繪畫根柢，部分作品中落筆便顯其氣韻：如《悼亡》（圖錄編號 2）香爐中的一柱香；華叔（圖錄編號 7）手執毛筆的筆管和筆鋒；程翔（圖錄編號 8）、崔少明（圖錄編號 9）、劉山青（圖錄編號 13）和尊子（圖錄編號 23）的眼鏡框便是典型例子。麥洛新（圖錄編號 10）和青

春版莫昭如（編號 12）所持旗杆是用嶺南畫派畫竹的雙鉤線條表達。廖淦標（圖錄編號 17）背景的風暴漩渦運用了國畫的「飛白」筆觸；吳瑞卿（圖錄編號 16）背景的舊金山纜車上人物是以沒骨筆法著墨；黃子程（圖錄編號 19）背景的兩匹馬是以大寫意線條刻畫，神態活現。楊森（圖錄編號 21）和劉慧卿（編號 22）手執的橫額，則是採用中國水墨「留白」手法，以粗放書法線條表現，別樹一幟。

方蘇更善用頓挫變化的線條，鉤勒出人物的衣褶，如《悼亡》（圖錄編號 2）靈位前的大哥，身穿禦寒風衣的華叔（圖錄編號 7），振臂橫指的莫昭如（圖錄編號 12），身披外套的劉山青（圖錄編號 13）等，用筆均非常瀟灑跳脫。

方蘇歷年多描繪現實生活中的人物，或受同屬徐悲鴻弟子的近代畫家蔣兆和（1904 — 1986）與嶺南畫家楊之光（1930 年出生）影響。他運用了東方的筆墨和宣紙，結合中國傳統水墨設色技巧與西方造型手段，特別是利用線條去表達質感和量感，並參照西方繪畫的構圖和大膽設色手法，形成別具一格的畫風。

套色木刻：刀筆共通

方蘇的設色水墨作品風格獨特，而木刻版畫更吸收了德國表現主義那種凝練鮮明的手法，融合中國傳統「刀筆共通」的有力線條，表現了他的另一種創作風格。《留法去來》（圖錄編號 25）以藍白紅色調喻意雷氏伉儷曾寓居的法國，下部前景加插一九七二年保釣行動遊行，令畫面更加豐富。《主辦者》二連屏畫（圖錄編號 27）以二〇〇三年沙士期間所作《危機》那張畫作為襯托背景（插圖 4，頁 10），視覺效果特出；《山友》大型三連屏畫（圖錄編號 28）是紅黃藍彩墨戲版畫，方蘇與另外兩位行山好友輪流當畫面主角，盡顯情誼；《董事會》（圖錄編號 29）在有限方框內刻畫十位曾在《九十年代》月刊董事會列席的人物，色彩濃烈，人物形象鮮明特出。

這個系列以一幅巨型《自畫像》（圖錄編號 30）作結，方蘇繪畫自己患眼疾時的形象，背景乃他的童年畫像。北京故宮博物院現藏任熊（1823 — 1857）的《自畫像》[4]，其中表現衣紋的鐵畫銀鉤筆法，見諸方蘇在作品中運用乾濕筆法表達衣服質感的線條，以及略帶誇張的表現方式，也許緣出於此。

結語：時代縮影

這次展覽，方蘇透過人物寫真，以誌親情、友情、人情、世情 …… 處處有情，幅幅得意。所謂歷史，也就是人的故事，每件作品各有背後的故事，箇中人物各有不同面目，也各有本身的心路歷程。畫作烙下他們所屬年代的印記，正好編織成香港過去半世紀時代的縮影。

十年人事幾番新，方蘇一路走來，往事並不如煙，情常在，意自得，神以傳。《我家我城》，誠屬「佳士」們的真實歷史寫照。

註釋：

1. 南齊謝赫在《古畫品錄》中提出六法為品畫準則。六法之首便是氣韻生動，其餘五法是骨法用筆、應物象形、隨類賦彩、經營位置和傳移模寫。
2. 《莊子．外物》：「言者所以在意，得意而忘言。」
3. 阿堵是六朝及唐人常用的指稱詞，相當於這、這個。顧愷之善畫人像，有時畫好的人像，遲遲還不點上眼睛；因為他認為人物的神情意態，就在這對眼睛上。南朝宋劉義慶《世說新語．巧藝》：「…傳神寫照，正在阿堵中。」意謂畫像要能傳神，關鍵就在這裏！後世以「傳神阿堵」表示繪畫生動逼真，能充分表現人物的神情意態。
4. 此圖畫於一八五六年，任熊時年三十四歲，並題十二時長調一闋，以記心中所感所思，辭深意切。此作被譽為歷代畫家畫像及自畫像中之代表作，見羅青、龐志英著《任熊研究》（2006）頁 59 圖 29 及頁 58 和頁 92 說明。

PORTRAITS FORM LIFE: Figure Paintings by Fong So

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According to the seven-character poem *A song of painting dedicated to General Cao Ba* by Du Fu (712–770), "The General painted on silk under imperial command; calling up all of his skills to portray the image in his mind.... [He] is a superb painter because he captures the spirit resonance; accidentally portraying from life some urbane men."

General Cao Ba, a contemporary of Du Fu, meticulously executed his paintings of horses and portrayed from life the urbane people by chance. Inspired by this idea, Fong So initiated this project of portraits two years ago.

Fong So's project may be divided into two parts. The first part depicts his relatives, while the second consists of long-time friends. Viewers can trace his family history, as well as the appearances and personality of his old friends, and hence have a better understanding of the image and type of these figures.

As a teenager Fong So studied painting under the tutelage of Zhao Shao'ang (1905–1998), the Lingnan School master. In 1998 he began painting again, holding his first solo painting exhibition "City Life" at the University Museum and Art Gallery, The University of Hong Kong (UMAG, HKU) in late 2000. The exhibition featured over thirty works depicting various subjects of city life focusing mainly on old people, scavengers, hawkers, and gamblers (fig. 1, p. 6). In 2003 he continued this series in the "City Life II: Hong Kong and Beyond" exhibition. The exhibitions "July 1" and "Little Monks" (fig. 2, p. 7) were held in 2004, followed by the ink painting installation, entitled "Magic City" in 2005. In 2007, his exhibition "HKSAR: 10 Years On" was mounted. In 2008, An exhibition of his paintings and prints entitled "A Realist's Reality" was organized by Chung Chi College of the Chinese University of Hong Kong. After years of exploration and searching for artistic inspiration, his experimentation in the realm of Chinese ink painting has resulted in pioneering interpretations.

Over a decade of artistic creation, Fong So focused mainly on genre paintings depicting social life. This new series concentrates on close-up portraits. His relatives are depicted against a background revealing the stories behind them. For instance, the portrait of his deceased father (cat. no. 1); the small ancestor shrine at home (cat. no. 2); the clock tower in Tsimshatsui (cat. no. 3); his father's image with the five-goat symbol of Guangzhou (cat. no. 4); Golden Gate Bridge in San Francisco (cat. no. 5) and the last home of his uncle in the Chinese Elders' Mansion in Edmonton, Alberta (cat. no. 6), all forming a setting that relates to the main figure(s), in sum narrating Fong's family history.

Capturing the Essence and Expressing Ideas

Gu Kaizhi (c. 345–c. 406), a master figure painter during the Jin dynasty, was famous for his lifelike portraits. There is an episode regarding image magic in portraiture transmitted in a Chinese painting classic,[1] stating that when Gu was asked why for years he did not insert the pupils into the eyes of one of his portraits, he replied, "The beauty or ugliness of the four limbs are really nothing to do with the subtle point. For 'conveying the spirit resonance by reproducing the appearance' everything depends exactly on these" (i.e. the pupils of the eyes).[2] This quote embodies the definition of what a portrait was supposed to achieve in Chinese figure painting.

Historically, portraiture in the West relied primarily on defining the form or physical appearance of the images, while the Chinese artists were more concerned with capturing the individual spirit of the figures portrayed. Similarly, Fong So portrays from life through the characters' facial features, body language and hand gestures. He has vividly grasped the disposition of his mother in a few depictions (cat. nos 3–5), and is able to express diverse emotion and sentiment through the different gestures of his long-time friends. For example, Szeto Wah (cat. no. 7) holds a brush in a free manner, penning auspicious new year wishes at the Lunar New Year Eve Bazaar; Ching Cheong's right hand slightly twitches, as if getting ready to squeeze through the narrow door into the open (cat. no. 8); Tsui Sio Ming (cat. no. 9) holds a book with both hands, his eyes focused in space; Mak Lok-sun (cat. no. 10) grips the flagpole with both hands, marching with confidence; Hung Ching-tin (cat. no. 11) rests his cheek in his hand, thinking about a new topic in Hongkongology; Mok Chiu-yu (cat. no. 12) shoots a fierce look, pointing with anger and youthful agitation; Lau San-ching (cat. no. 13) clutches images of past and present roles; Chan Pui-sang (cat. no. 15) uses a red pen in proof-reading; Kam-biu Liu (cat. no. 17) crosses his arms in front of his chest, confident of his profession; Ricky S. Chiu (cat. no. 18)

插圖 3
2003 年沙士疫症後的展覽，照片內三張畫作，中為《危機》

fig3
Three paintings in the 2003 exhibition after SARS, *The Crisis* at the centre

is determined with pressing hands; Wong Chi Ching (cat. no. 19) holds a glass of wine with a detached point of view; Lee Yee (cat. no. 20) hangs on to his glasses when discussing political leaders at all times; Yeung Sum (cat. no. 21) clenches his fist, ready for a hard fight; Zunzi (cat. no. 23) uses cartoons to criticize heavyweight figures; Chow Shek-fai (cat. no. 24) demonstrates *Taiji* style. With different body language and hand gestures, these figures have been captured with their most remarkable characteristics, morals and habits.

Élite Artistic Style

Fong So's foundation in the Lingnan School of painting can be seen in the delicate brushwork he uses to some of his portraits. For instance, the incense sticks of the censer in *The Mourner* (cat. no. 2); the writing brush in *New Year Wishes* (cat. no. 7); the precise description of glasses worn by Ching Cheong (cat. no. 8), Tsui Sio Ming (cat. no. 9), Lau San-ching (cat. no. 13) and Zunzi (cat. no. 23). Other examples are evident in the use of "outline sketches" for the flagpoles held by Mak Lok-sun in *The Flag* (cat. no. 10) and the young Mok Chiu-yu in the background of *Authentic Acting* (cat. no. 12). The application of "flying white" strokes to the storm surges in the background of *Courting Typhoons* (cat. no. 17), the "boneless" technique for depicting the figure on board the San Francisco cable car in the background of *Between Two Cities*, as well as the Chinese traditional skill of "leaving void" matched by bold brushwork found in the banners held by Yeung Sum and Emily Lau Wai-hing in *The Hard Fight* (cat. no. 21) and *The Front Row* (cat. no. 22) are also noteworthy.

Fong So excels in the manipulation of both fine and freehand brushwork in depicting the drapery in the garments worn by his figures, as may be seen in the portraits of his brother Ling-bo (cat. no. 2), Szeto Wah (cat. no. 7), Mok Chiu-yu (cat. no. 12) and Lau San-ching (cat. no. 13).

For some years, Fong So has made frequent representations of figures in real life. This reflects the influence of two contemporary followers of Xu Beihong, namely Jiang Zhaohe (1904–1986) and Yang Zhiguang (b. 1930). Fong So makes use of ink and brush on *xuan* paper as his tools for expression, merging traditional Chinese ink wash techniques with such Western concepts as employing lines to model and achieve realism, and engaging compositional devices used in Western painting and the use of bold colouring to accomplish an élite style.

Woodcut Prints: Brush and Knife

Fong So uses woodcuts in his present collection to render another kind of artistic expression: assimilating the concise and clear-cut style of German Expressionism with bold Chinese brushwork with the common use of brush and knife.

He titled the first woodcut *The Frenchified* (cat. no. 25) and tinted it in blue, white and red for the

Louie couple who had stayed in France for seven years. The composition is enriched by the 1972 Diaoyutai protest in the foreground. The two panels of *The Host* (cat. no. 27) featuring Christine Loh have a background of a painting *The Crisis*, with outreached green hands of a crowd of people (fig. 3), derived from his Hong Kong 2003 series painted during the SARS epidemic. The triptych, *The Hikers* (cat. no. 28) is a series of ink-play in red, yellow and blue. It features the three participants in turn as the dominating figure in each panel with the use of three primary colours, giving prominence to each of them, highlighting their friendship through their hikes together. By contrast, ten ardent supporters of the magazine *The Nineties* are represented in one single woodcut print *The Board* (cat. no. 29), characterized by bold colours with each figure distinct.

A self-portrait of the artist (cat. no. 30) wraps up the entire series, representing an image of Fong So in 2004, shortly after he had an eye operation. This image contrasts with his childhood image framed at the back. The use of ink wash in the delineation of drapery and slightly exaggerated manner of expression as seen in this portrait and some of Fong So's works may be inspired by the striking *Self-Portrait* of Ren Xiong (1823–1857).[3] That painting was marked by naturalistic modelling of face and torso versus schematic treatment of garments in intense and forceful brushstrokes.

Conclusion: Epitome of An Era

Portraiture has been employed by Fong So in this exhibition to embody family love, friendship, human interest, and universal passion.... Time flies, but love and friendship remain.

"History" is "His story", and everybody has a story of his/her own, making up pieces of a personal history, all bearing the imprint of the times. By displaying the whole series of portraits with stories behind, people can reconstruct the history of an era, hence forming the framework of Fong So's "My Family and My City" series, a life-like portrayal of a group of "urbane people".

Notes:

1. See Zhang Yanyuan (active 9th century), *Lidai Minghua Ji* [Notes on Famous Paintings of Successive Dynasties].
2. Ibid, quotation from Gu Kaizhi's lost *Lunhua* [Essay on Painting].
3. Ren Xiong painted his iconic self-portrait in 1856 at the age of 34. The inscription speaks of a rejection of idealism and a loss of identity.

插圖 4
方蘇較早之前的幾張
木刻版畫，Bill Barron
《只要你走得夠遠 .....》2007
一書的插圖

fig.4
Some earlier woodcut prints
by Fong So for the book
If You Get Far Enough Away...
by Bill Barron, 2007

為歷史留痕

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不知道什麼原因，我每次見到方蘇時，腦海總是浮起與他在七十年代在旺角街頭碰面交談的情景，還記得他手上拿着的就是他當時為教師創辦的雜誌《教與學》。那時我剛從美國留學回來不久，日間當中學教師，夜間主編青年學生雙週刊《新一代》。由於兩本刊物都用同一間植字公司，所以校對時也會碰上。現在回頭看，我們當時大概同屬「熱血青年」一類，不約而同以辦同人刊物的方法去尋找自己的身份以至社會變革的路徑。

我們再次碰面時，方蘇剛參加《七十年代》月刊的全職編採工作，而我也正在香港中文大學唸傳播碩士課程。在 1981 年的耶誕及除夕，中區發生連串騷動，我和一班中大同學為《七十年代》做了一個封面專題報告，是以和李怡及方蘇兩位編輯又交往起來。

方蘇從《七十年代》到《九十年代》長期在同一月刊工作，一直到回歸後停刊時才離開，繼而轉攻作畫，成就了今天美術界的方蘇。同一期間，我先是去了美國唸博士，繼而在八十年代中回到中文大學教書至今。在這段期間，我們沒有機會詳談，近年我只是偶然在傳媒報導中知道一點方蘇的藝術動向，或是在維園到政府總部的路上碰面交流一陣。

經過這麼多年，大家真的坐下來詳談，是方蘇約我為這個畫集寫文章的時候。我不懂繪畫藝術，那我可以寫什麼？我是否適合寫？我有過猶豫，不過看到畫中人有一些是我認識的，就算不認識的也從媒介或者朋友口中略知一二。事實上，每一個畫中人都有個故事，而每個故事大概跟我親歷過的社會變遷又緊密相連，所以故事的背景我是不會感到陌生的。再加上方蘇強調我可以隨意寫，所以在午聚還沒有結束之前也就答應下來，準備寫寫我觀畫後的隨想。

人與歷史的對話

《我家我城》組畫一共有三十幅，大多數是以個人為主角，一幅畫一個故事，少數是群像，一幅畫兩人到十人不等。畫作中有二十三幅畫的是他的摯友（圖版 7 至 29，頁 32 至 55），六幅畫的是他的親屬（圖版 1 至 6，頁 26 至 31），一幅是自畫像。很明顯，畫中人不完全互相認識，但是彼此的關係也有不少交叉的地方，構成家庭、朋友圈子、活動組合、同志網絡、民間組織， 隱隱然顯着社會運動和民間社會的影子。畫中人當然不是什麼社會隨機選樣，而是畫家以自己的經歷把社會相關的個人串聯起來，以群畫呈現出社會的有機構成。是以我們在觀畫的時候可以個別地看，同時也可以一起看，從而看到畫中人跟社會脈絡之間的密切關係。

畫中人的年齡不一，但總體應該在四五十歲到七八十歲之間。一九四九年中國共產黨奪取大陸政權，國民黨渡海遷台，形成海峽兩岸對峙之局 —— 我相信這大概是畫中人成長和發展的主要歷史背景。畫中人自己選擇到香港居住的應在少數，大多數不是隨父母移居香港就是在香港土生土長。不管生在哪裏，香港對於他們從來都不是什麼「借來的時空」，而是自己的家園。他們無疑在殖民地長大，但是他們心繫中華民族，不只尋根中國歷史，還熱切追問中國往哪裏去。事實上，對部分的畫中人來說，他們對中國前途的關注並不下於香港，真的做到「胸懷祖國、關心社會」，是為「愛港愛國」的真實演繹。

還歷史一個公道

歷史巨輪滾滾向前，在宏觀大局和結構性因素面前，個人看似是渺小的，只有逆來順受而無反抗的餘地。但是畫中人都是活生生的個體，在人生很多重要的關頭都依從自己的理想選擇自己的道路，體現出歷史大勢下個人自主的能動性。對於他們，生命好像是個人跟歷史大勢的對話，當中互有來往，有勝有負。畫中人的理想不盡相同，但擇善固執是不少人的共同特徵。他們經歷試煉和挑戰，有些一早就白了少年頭，可是我沒有聽過他們怨天尤人。他們一直上下求索，直至今天仍繼續埋頭書寫，或是繼續奮戰在街頭，又或是從事新的探索，不知老之將至。

不少畫中人給我的印象是他們擁有獨立人

插圖 5
從《七十》到《九十》

fig.5
From *The Seventies* to *The Nineties*

格，標榜獨立思考，忠於自己，不盲從權勢。回歸前香港是英國殖民地，反殖意味着失寵於港英政府，也意味着真實的打壓。但是，有畫中人在形格勢禁的七十年代就不惜冒險犯難，開展帶有反殖性質的活動，鼓吹民族主義。今天，有些忽然愛國人士把自己打扮成老民族主義者，試圖給人一貫反殖的樣子。他們的投機表現與畫中人當年先知先覺的行為自是不可相提並論。回歸了，不少人不但沒有受到當權者的禮遇，反而受到邊緣化和打壓。這是因為他們秉承一貫的獨立思考，有自己判斷的標準，認為權力中心應該要受到人民的監督，是以我們見到一些身為議員的畫中人繼續拿着旗幟標語走在抗爭隊伍的前面，有些社會行動者及評論人對不平繼續口誅筆伐。

過往的六十年是歷史大起大落的六十年，中間發生的關鍵事件此起彼落，對畫中人以至香港人及中國人都產生間接或直接的影響。悠悠萬事，沒法在這裏逐一細數，但六四民運的影響似乎最為深刻及廣泛，至今餘波猶在，使人無法忘記。莫昭如說他有一生有三個新生的日子，其中一個就是 1989。華叔一直是因六四而成立的支聯會的核心人物，他公開說他會為平反六四而奮鬥終生。麥洛新和他的同志們因應六四民運的呼喚而揮動「民主大學」旗幟，意味着民主的啟蒙和承傳。中國的歷史和前途一直是李怡、程翔等人的關懷所在，六四的發生使他們對中國政治有更清晰的看法，這些都可以從他們的行動、論述、圖像及其他媒介中反映出來。六四嚇怕了不少港人，有人因此移民，也有人留下來，繼續要求還歷史一個公道，其中就有不少畫中人的身影。

從《七十》到《九十》

《九十年代》這份雜誌是組畫的一個焦點（插圖 5）。方蘇投身雜誌，燃燒了十多二十年的青春，自然對雜誌的人和物擁有深厚的感情。李怡是雜誌的靈魂，雜誌是他一生的事業，見證了中國的起跌浮沉，至今無怨無悔。崔少明是留美保釣活躍分子，回港後曾加盟《九十年代》的前身《七十年代》，又是雜誌的一枝健筆。雜誌是同人刊物，要維持獨立的路線，背後必須有足夠的財源。方蘇以一幅群畫將董事會成員的群像呈現（圖版 29），體現出民間組織的支援對維持雜誌的獨立性的關鍵作用。陳求德醫生是《七十年代》創刊時的讀者，因與編輯相會其後曾成為雜誌的董事，他把自己與雜誌的關係輕輕道來，看到友情及理想長存（見頁 54 至 55 畫中人所撰短文）。

畫像的主角都是公民，政治權貴只是背景襯托。論背景人物的權位，最高的是用來襯托李怡的毛澤東、鄧小平和江澤民。李怡手

中拿着《九十年代》休刊號，抬頭直望（圖版20），似乎要看穿三位至高領導頭像背後的歷史真相。論權位，李怡只是一介書生，跟國家領導無法相比，但是他手中有筆，可以利用香港的自由而月旦最高領導人。《九十年代》停刊至今已有十年，但是雜誌自七十年代起，對香港及海外整整一代華人知識界產生了重要的影響。雜誌一方面陪伴着讀者重新思考中國的歷史及前途，同時對香港回歸的意義進行探索。現在方蘇把編者、讀者及支持者當年的熱情化成畫作，足見畫家對自己曾經投身的事業的珍惜，也算是為歷史留痕。

活命的空間，言論的平台

社會運動是畫中人另一個活動的焦點。不少畫中人跟各種各樣的社會運動有關，不是組織者，就是參與者。港人暱稱為華叔的司徒華可以說是這方面的代表人物。華叔除了是教師、教育專業人員協會會長和立法會議員外，更為人知的是他自七十年代初期以來在香港社會運動中扮演的積極角色。到了今天，華叔仍不時拖着七十多歲的身軀走在抗爭的前沿。方蘇畫華叔時取材的是他為支聯會年宵攤檔寫揮春籌款的景象。華叔握筆含笑，一副從容的姿態（圖版7），跟他平常接受傳媒訪問或者在台上叫口號的嚴肅樣子很不一樣。跟華叔連在一塊的社會抗爭事件很難一時計算清楚。不過，方蘇已經在華叔人像的背景添上爭取民主的揮春，華叔的今生大概已盡在其中。

回顧歷史，香港對中國產生過很重要的影響。它曾為避難的仁人志士及平民百姓提供活命的空間，為變革先行者提供言論的平台，也為一度封閉孤立的中國大陸提供通向世界的窗戶。香港能夠發揮這麼重要的作用，主要是因為這裏有自由。在過去以至今天，香港有不少個人、傳媒及社群以言論及其他方式監督和批評當權者。不過，隨着權力中心震懾力度的增強，加上一些傳媒及社會人士的趨炎附勢，自我審查的現象與日俱增，使人害怕有一天眾人變得噤若寒蟬，出現傳播學裏所說的「沉默螺旋」現象。不少畫中人不平則鳴，勇於發聲，擴闊了社會的言論空間。如何可以維護社會多元的聲音？證諸過往的經驗，畫中人之間以及他們與社會大眾之間多有聯繫，構建為民間社會，互相支援，故能較易抵禦壓力，最後產生超乎個人的力量。沒有摯友和市民的堅定支援，很難想像程翔可以提早穿越「窄門」（圖版8）再呼吸到自由的空氣，也很難相信支聯會會在解散壓力下而屹立不倒。

活出了人生的意義

每一個畫中人都有他們各自的家庭，只不過他們的家庭成員沒有在畫中出現，例外的是方蘇自己的家庭。畫作主要呈現的是體現社會國家情懷的友情。社會及國家由家庭組成，在社會群像中加入家庭成員的人像，對畫者固然是親情的表達，實際上也使畫像的社會意義更豐滿和立體。每一個社會人在成長期大概都會打上家庭教育的烙印，而在社會實踐期間仍然會受到家庭關係千絲萬縷的牽動。家庭關係自然也受到大歷史的衝擊，其中一幅以羊城為背景的畫作就能觸發觀者這方面的想像。不過，家庭關係很多是生老病死，方蘇會因為親人突然出現觀看自己的展覽而驚為「不速之客」，也會因親人的靈位獲得安置而要入畫。親情可貴的地方大概是它相對的穩定性，無論你的言行在至親的眼中是多麼的「出軌」，他們總是可以包容，給你默默的支持。方蘇畫了社會，又畫了家人，似乎是在向社會網絡致敬之際，不忘向親情回禮。

畫中人很多是社會中比較認真對待人生的一群，一般給人比較嚴肅的印象，但是在畫中帶上笑意的人像卻有不少。他們顯得剛毅沉實之餘，更有輕鬆自如的一面。其中笑得最燦爛的是方蘇的「山友」（圖版28）。行山是香港人饒有特色的運動或消閒方式。人們走在山路上，就算是陌生人也容易攀談起來，一反市區眾人各自走路的冷漠常態，體現出健康、樂觀和親切的精神面貌。我相信不少畫中人已經隨着年齡和時代的改變而放慢過去急促緊張的步伐，或已調整前進的方向。由於他們在過去的歲月裏活出了意義，所以當我看到一些人的白髮、皺紋、老態，雖有時光飛逝的感覺，但沒有人生唏噓的感歎。我倒是願意相信畫中人在他們的生命裏都找到他們各自的笑容。

TRACING HISTORY

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English translation by Ringo Li, Sarah Chau and Fong So

I find it strange that every time I meet Fong So, my encounter with him thirty years ago on a street in Mongkok (Kowloon, Hong Kong) comes up to my mind. I can still remember he was then holding in his hand a copy of the magazine *Teaching through Learning*, which he and his friends published for schoolteachers. At that time, returning from the US after my undergraduate studies, I was teaching in a secondary school during the day and serving at night as the chief editor of a magazine for students and the young - *The New Youth Biweekly*. As both his publication and mine shared the same typesetter, we sometimes saw each other in the typesetter's office. Looking back, we were both "hot-blooded young enthusiasts" searching for our identity and trying to make a change by producing publications.

We were not reconnected until a few years later in 1981. At that time, Fong So had become a full time editor of the monthly magazine *The Seventies* and I was doing my masters degree of communication in the Chinese University of Hong Kong (CU). As youth riots broke out in Central on Christmas Eve and also New Year Eve, I did a cover feature about the disturbances for the magazine with a group of CU students. Thus, I resumed my contact with its editors, including Lee Yee and Fong So.

The Seventies magazine was later renamed *The Nineties*. Fong So kept on working there until 1998, when it suspended publication one year after Hong Kong's handover. Fong So then put his efforts into painting and becoming an artist. In that same period, I went to the US for my doctoral studies and returned to CU in the mid-eighties to start my teaching career. Fong So and I rarely met and did very little talking all those years, except for a few times we bumped into each other and exchanged a few words in the processing crowd of the protest march on the way from Victoria Park to the Government Headquarters.

Only when Fong So invited me to write a catalogue essay for his new collection of portraits did we meet again to talk in some depth. I asked him and myself: what can I write as I know so little about the art of painting? Am I the right person to do it? I hesitated to say yes. After looking at the images of the portraits in the collection, I found I knew quite a number of the characters included in this project. Even for those I did not know personally, I had learned about them through friends or mass media. Yes, most of them have strong characters; and they all have stories to tell. Their stories are closely connected with social changes I have experienced myself. Thinking in this way, I knew I might have something to offer. Being encouraged to write what I like, I accepted the invitation before we ended our lunch meeting.

Dialogues with History

Fong So's collection *My Family and My City* consists of 30 pieces, most of them featuring a single individual in one painting. In addition, there are several group portraits, showing two to ten people in a single piece. In total, with the exception of a self-portrait, there are 23 showing Fong's close friends (nos.7-29. pp.32-55), and 6 his family members (nos.1-6, pp.26-31). Apparently, not all of them know one another. But their relations crisscross at many points, weaving a web of families, friends, activists, comrades and civic organizations, thus gleaming a picture of social movement and civil society. They do not represent a random sampling. They are from the painter's own selection criteria to present an organic composition of social life in Hong Kong. All the artworks in this collection can be appreciated separately one by one, or viewed collectively to see the close relationships among the painter's friends and their social network.

The friends portrayed by Fong vary in age, but mostly between their 40s to 70s. Most of them grew up after 1949, the year in which the prolonged hostility across the Taiwan Strait began with the communists coming to power on the Mainland. Hong Kong people in that age group, Fong's long-time friends included, grew up with this as the historical backdrop. Only a few of them moved to Hong Kong of their own accord. Most were either brought along by their parents to Hong Kong from the Mainland or were born here. Wherever they were born, Hong Kong became their home. For them, the city has never been "a borrowed place in a borrowed time". Though they grew up under a colonial government, they identified themselves Chinese, tracing their roots in Chinese history and probing earnestly the road ahead concerning China. They care about the future of China no less than that of Hong Kong. They really "bear in mind their motherland and care about society" and are genuine examples of people "loving Hong Kong and loving

their country".

Doing Justice to History

As history makes its strides forward, individuals often appear to be too small to defy the larger macro and structural forces. Yet most of Fong's friends have followed their own beliefs and ideals, while making choices at the challenging moments in their life. In doing so they manifest the power of self determination in the face of historical changes. For them, life seems to be a dialogue between individuals and history, sometimes losing and sometimes winning in the exchange. They may hold different beliefs, but they have one thing in common – sticking to what they genuinely believe. They have gone through a lot of tests and challenges. Some of them got their grey hair too early; yet they never complained. They just carried on, writing, marching on the streets, and probing for new ways to deal with the issues of the day, seemingly unaware of the coming of old age.

Most people included in this project impress me with their independent personality. They are independent thinkers. Being honest to themselves, they refuse to pander to people in power. Before 1997, anti-colonialism meant losing the colonial government's favour and a real danger of being suppressed. Yet, even back to the seventies, some of them were so daring as to take the risk of engaging in anti-colonial activities and advocating Chinese nationalism. However, quite unlike those who have become patriots all of a sudden, only after Hong Kong's handover to China, they are not favoured by the present power holders either. Instead, they are marginalized and suppressed for insisting on their independent thinking and for holding their belief that people in power should be put under the supervision of the public. As a result, we can see some Legislative Council members take the lead in public protests, and many social activists and commentators continue to put up their fights against injustice.

The past 60 years witnessed many ups and downs in history, with important incidents making direct or indirect impact on people in Hong Kong and on the Mainland. The most significant incident, still relatively fresh in living memory is the pro-democracy movement in 1989, followed by the June 4 crackdown (fig.6). We can still see its deep and broad impact even now. Mok Chui-yu considers himself being born three times: the last time in 1989. Szeto Wah, the leader of the Hong Kong Alliance in Support of Patriotic Democratic Movements in China, insists on continuing to fight for the vindication of June 4 till his last breath. Mak Lok Sun and his comrades are there

插圖 6　影響深刻的歷史事件

fig.6　The most significant incident in decades

hoisting the flag of "Democracy University". As keen China watchers, Lee Yee and Ching Cheong came up with clearer views on China's politics after the June 4 incident. The incident scared away many Hongkongers. Thousands chose to move abroad while many of those in the portraits chose to stay and continue to fight on, so as to do justice to history.

From *The Seventies* to *The Nineties*

The Nineties, the monthly magazine with which Fong So has spent his youth, provides a focal point for his portrait project. Lee Yee, the magazine's chief editor, witnessed the vicissitudes of the nation. An activist in the *Diaoyutai* movement while studying in the US, Tsui Sio Ming joined the magazine (known as *The Seventies* at that time, renamed *The Nineties* in 1984) after returning to Hong Kong and became a prolific writer. In 1981, the magazine managed to maintain its editorial independence with the financial support of its readers. The group portrait of the board members of *The Nineties* (no.29) reflects the crucial role of civil organizations to the publication's independence. As a young reader of its first issue, then an acquaintance with the editors, and later a board member of the magazine, Dr. K.T. Chan found their friendship and ideals long-lasting (see "Recollections and Reflections (II)", pp.57-62).

The main characters in Fong's project are ordinary citizens; the images of the power holders serve only as foils (including that of Mao Zedong, Deng Xiaoping and Jiang Zemin). Lee Yee, holding the final issue of *The Nineties*, raises his head and looks

ahead, suggesting that he is about to look through the historical truth behind the supreme political leaders (no.20). With his pen and with freedom of expression, a humble writer can criticize the leaders in a society.

It has been ten years since *The Nineties* ceased publication. Yet its influence is still there, as a whole generation of local and overseas Chinese intellectuals had been its readers for such a long time. The magazine has, together with its readers, gone through the process of pondering China's past and future, and has also probed deep into what was meant by returning Hong Kong to China. The passions of its editors, readers and supporters are now shown in an artwork (no.29) by Fong So. It is a revelation of the artist's feeling towards a career he has for many years devoted himself to, as well as a record of traces of history.

A Shelter and A Platform

Many of Fong's friends are connected with social movements promoting various causes – as organizers or participants. Amongst them, Szeto Wah, generally known as *Wah Shuk* (i.e. Uncle Wah), is an outstanding figure. People know him as a teacher, the president of the Professional Teachers' Union, a Legislative Council member and a social activist from the seventies onward. Even now, he is often seen fighting in the front-line for various issues. Fong portrayed *Wah Shuk* penning new year calligraphy to raise money for the Hong Kong Alliance at the Lunar New Year Eve Bazaar (no.7). The portrait shows *Wah Shuk*, with a brush in his hand, smiling at ease – a facial expression markedly different from the moment he meets the press or stands up in public rallies. At the background, a piece of Szeto's calligraphy calling for democracy is shown. It well summarizes the life-long struggle of *Wah Shuk*.

Looking back, Hong Kong has played an important role in contemporary Chinese history. It has sheltered many activists and provided livelihood for many common folks. It has also provided a platform for the pioneers advocating political changes. In addition, it has been an important window opening the once isolated Mainland to the outside world. Hong Kong has been able to play such a role because there is freedom of expression here. In the past, power holders in China were watched and criticized by people and mass media in Hong Kong. And it is still the case even now. However, as the centre of power is stepping up its intimidating efforts, coupled by the submissiveness of Hong Kong's media and people in other sectors, self censorship has become an increasing practice – a fearful trend that may eventually lead to what we in communication studies call "the spiral of silence", ending up with all voices being silenced. We are glad to see that all the people portrayed in Fong's paintings are still out-spoken. They have helped enlarge the public sphere and strengthened our civic community. Mutual supports in civil society are of vital importance. Without the support of his friends and the public, it would be difficult for Ching Cheong to pass through the "narrow exit" to gain his freedom early (no.8). Likewise, it would be difficult for the Hong Kong Alliance to withstand the pressures aimed at its closure.

A Meaningful Life

All people included in this portrait project have their own families, but only Fong So's family members appear in the collection. Human communities and nations consist of families. By putting the portraits of his family members in a collection portraying society, the painter not only shows endearments to his family members, but also enriches the social context of the whole collection. We all bear the imprint of our families. Our behaviours are influenced by our families in many ways. At the same time, our family relationships are influenced significantly by historical changes. In this respect, the piece with Guangzhou as its background (no.4) can surely stimulate thought. Life and death are frequent subjects of family history. In the few pieces depicting his family, Fong shows us how surprised he was by the unexpected visit of his family members to his exhibition. He also highlights the shrine of his family members set up after their death. It appears that what he has done is not only a tribute to his social network, but also his memoirs of his family members.

In this collection Fong has portrayed a group of people who are usually perceived to be relatively serious towards life. However, many of them are shown with a bright smile. They are tough people, but they also have their light-hearted moments. The portraits showing the brightest smile appear in 'The Hikers' (no.28), a woodcut print of his hiking companions. Hiking is a popular pastime and recreational activity for people living in Hong Kong. Walking along the hiking paths, people will naturally appear to be in good health, warm, caring, and more willing to communicate than they usually appear while rushing around in the bustling streets of the city. I believe the characters included in this project have mostly slowed down their pace with age and the change of times. Over the years, they have lived a meaningful life. So, when I see their graying hair and the wrinkles on their faces, I only see the impact of time but not their grief of life. I sincerely hope they have all found their smiles with their life.

回憶與隨想（一）

方蘇

2008年年初，春節之前，有朋友問我：「你畫人物，可有想過畫一幅司徒華的肖像？」我說：「華叔是個值得敬重的人物，很值得畫。他每年年宵期間都在維園寫揮春，就畫他寫揮春如何？」朋友說：「最好。」於是我到維園的支聯會攤位找華叔，略道來意，拍了幾張照片，新春期間的功課就是畫華叔寫揮春。

畫成之後，交功課時，朋友說，他正在收集一些關於華叔並且有特殊意義的物品。結果他成了這張畫像（圖版7，頁32）的藏家。又因為在維園見華叔時，蒙他贈我八個字作為揮春，我覺得應該禮尚往來，其後就以一張他的肖像的水墨預習本回饋。

跟着是在內地身繫囹圄的程翔獲釋回港，一批老朋友在他安頓下來之後約他敘舊，要我畫幾筆送給他，當作朋友慶賀他回家的禮物。

程翔出道比我早，從事新聞工作已三十年。他繫獄期間，我畫過他一次，把他和香港的特首曾蔭權並連（插圖7，頁21）。可能因為我那張畫是「前科」，朋友們要我出「續集」。他們說，我可以自由發揮，想到什麼就畫什麼。我想到的是：像程翔這樣的愛國者，在他所處的時空下，能走的道路不但不寬廣，甚至可說是極狹窄；這次他能提前獲釋，也有如通過一道窄門。

於是，我想像程翔走過窄門、向後回望的圖景，一畫就是兩張，送出了設色的版本，素色的（圖版8，頁33）留了下來。

我本來甚少畫肖像，沒想到竟然會在短時間內接連一畫再畫。之前我畫的人物，除了個別少數外，大多數都各屬類型，行話稱之為type，有別於portrait。但在兩度寫真之後，我想：何不進行一個計劃，畫一整個系列，全部實有其人？杜甫筆下的曹霸，可不是「偶逢佳士亦寫真」嗎？

我開始構思這個計劃要有些什麼內容，該如何進行。我很快想到，整個系列就分兩部分，第一部分是家史，另一部分是我混了數十年認識的朋友。繪畫的方式，就像畫華叔和程翔那樣，主要用照片等材料，不必對着本人寫生。我可以每個人花十天八天去做一張畫稿，但不能要求每個人十次八次地坐下來供我繪畫，因為很少人花得起這許多時間，何況有些人是身在外地。還有，我要令每一個畫像中的主角，所設的場景都帶着背後的故事。至於這個系列的名目，就叫做「人與歷史」。我相信，每個人不但各有面目，也各有本身的歷史，而且一些個人的歷史往往就是一個時代的縮影。

我城中人

這個「人與歷史」的計劃，後來才命名為「我家我城」。現在我倒過來先寫「我城」，後寫「我家」。當然，我所說的「我城」，主要是「我城中人」，並且是這個系列所繪畫的人物。可以說，這些人物全都是地道的香港人，他們幾十年的生命歷程，加起來就能編寫成香港過去半個世紀甚至時空跨度更大的歷史。

華叔和程翔是香港眾所周知的人物，不須在此多寫，就介紹一下其他朋友吧。但我的引介非常簡短，因為我想出了躲懶的辦法：請他們每人寫點隨想，盡可能寫自己，文字隨畫刊登。我想，最好不要搞「一言堂」，我是按自己的觀點給他們造像，也應該讓他們按自己的觀點說些話，這樣才稍為公平。抱歉的是，我不能提供篇幅讓他們寫大塊文章，只有版位容納二三百字的小段或短文。[畫中人寫來的文字，在這本畫冊裏，中文本伴隨畫像刊出（頁32-55），而英文本則是「結集」（頁57-62）登載。]

崔少明是我的學長。他和我先後就讀於香港中文大學，並且屬同一學院（崇基）。他六十年代畢業，我七十年代畢業。他畢業後留美深造，回港後加入時事雜誌《七十年代》。我1981年才任職《七十年代》，那時他已離開了好幾年，再次赴美，進入另一生活歷程。他再回來之後，很長時間從事傳媒工作，一直留意傳媒的發展和變化。對我來說，他是最能提供意見的顧問。（圖版9，頁34）

另一個中大學長是**麥洛新**。他和我也是同一學院，在學時已經認識。畢業後，我們一批較常碰頭的朋友決定要搞一本以教師為讀者對象的期刊，老麥成了這本名為《教與學》的同寅刊物的出版人，我擔任編輯，雜誌搞了五年才告一段落。1989年民運，好些朋友發起成立「民主大學」，以推廣民主教育，而老麥就成了「民主大學」的領頭人。（圖版10，頁35）

認識**洪清田**時，他在港大，我在中大。因為在學生會當幹

事，而且我負責的是外務，於是認識了好些香港大學和其他院校的活躍分子，洪清田是其中一員。八十年代期間，他也曾做過新聞工作，因此也偶爾碰面。之後他全情投入他開創的香港學，至今已有廿年，發表論說極多。(圖版 11，頁 36)

在七十年代湧現的活躍分子中，**莫昭如**是另一類型，和我認識各院校的學運中人很不一樣。那時他打着無政府主義的旗幟，召聚了看來比較激進的一群。我對那段時期學生界習染的扣政治帽子的風氣並無好感，但我和激進分子也往來不多。莫昭如後來搞戲劇，而且是民眾戲劇，是他所說的「顛覆性」的品類。我不是戲劇發燒友，但過去二十多年倒也看過不少老莫的演出，而且往往是在另類劇場上演。(圖版 12，頁 37)

劉山青我是先知其名，十年後才初見其人。他 1981 年在內地被扣留和審判，因所謂「反革命」行為而繫獄，整整十年才獲放還回港。 他回港後我去找他做訪問，給雜誌寫文章。見面之際，眼前的人令我深感不安。我完全難以把他和之前常見的那張迎救獄中人的照片拼合。他面上呈現的是不屬於那個年紀的風霜，加上長年單獨禁閉以致說話能力也大打折扣。 不過，我眼見的始終是個硬骨頭的漢子。他回來之後，依然是個關注社會和政治事務的活動家。我給他畫的畫像，展現了他生命歷程的三個段落。(圖版 13，頁 38)

黎則奮說得對，他和我認識多年，但卻從來不是深交。我當初見到港大的學生刊物《學苑》有個署名「Q 仔」的傢伙所寫的短文，嘻笑怒罵，異常潑辣，之後才見到本人，其人口舌便給，快人快語。畢業之後，我們偶爾見面，但從來都是港事、國事、天下事，大概曾有好幾次是一起上電台的評論節目去。他現在仍是電台評論節目的主持和特約講者，包括網上電台。(圖版 14，頁 39)

我經常說**陳培生**是我的語文老師。我正式掛銜的編輯生涯超過廿年，編的主要是中文出版物，期間認識的出版工作者，以老陳對運用中文的準確性要求最高。他在文革之前就讀於南京大學，專攻中國語文和文學，畢業後分配到北京的出版單位去工作，七十年代後期來港。他和我之間的話題，往往是關於語文，我受益良多。他是極為精準的校對人員(圖版 15，頁 40)，我近年無論出版些什麼東西，尤其是畫冊，中文那部分總要找他看過清樣，才放心付印。

我邀約朋友讓我造像，往往採用電郵。收到的回覆，有些很逗人發噱。以老同學**吳瑞卿**為例，她的回覆是：「受寵若驚。你要個女巫入畫麼？」可以想見，這位仁姐依然故我，欣快如昔。我比她早入學，也早些畢業。她畢業後留校深造並工作。八十年代後期，她移居三藩市，開始港美兩邊飛(圖版 16，頁 41)。有七八年，我差不多每年夏天都到三藩市去探親，因為媽媽和兄弟都先後移居那裏。曾經不止一次，我抵達後打電話找她，才知她人在香港。

我和廖淦標、趙仕鴻是崇基同窗，同年畢業。**廖淦標**之後往加拿大深造，再之後到了美國路易士安納州去當教授，並開創了古風暴學的研究(圖版 17，頁 42)。算起來我去美國的次數不少，但從未去過美南路州，不過廖淦標在美國和中國大陸都有研究項目，於是和我們這些老同學差不多每年都能在港見面。

當年在大學時， 中山裝(洋人老是把它稱為「毛氏夾克」)曾在部分學生之間流行一時。1974 年，我們畢業那年，好些同學穿中山裝出席感恩周會和拍集體照。**趙仕鴻**是那一年的級社社長，他在那天就是那個裝扮。他畢業後離港赴美，到紐約去參加一個見習計劃，最後留在紐約，成家立業(圖版 18，頁 43)。我去過紐約好幾趟，每趟都有幾天住到他家裏去。可是香港的住宅太狹小，他回港時我沒法請他住到我那裏。

黃子程這位學長我也是先讀其文、後見其人。他寫文章才思敏捷，說話談笑風生，也是對酌的最佳良伴。當年我們搞同寅雜誌，最早拉他當寫手。他後來的職業轉過好幾次，但一直是專欄作家，他的專欄「藍馬店」常為朋輩稱道。(圖版 19，頁 44)

我和**李怡**一起工作的時間最長。他在 1970 年創辦《七十年代月刊》，1981 年把月刊轉為獨立經營，1984 年改名《九十年代》，一直支撐過了九七，才在 1998 年休刊(圖版 20，頁 45)。我 1981 年加入這份月刊當編輯，正是它轉為獨立刊物的時刻。這份月刊和李怡透闢的文章，在香港和海外有相當多讀者。他編月刊廿八年，我只不過編了十八年。他那種堅毅才值得欽敬哩。

最初認識**楊森**時，我正在搞教師刊物，他是壓力團體教育行動組的成員。到了八十年代，我編時事刊物，他投身社會和政治活動，因而在一些公開場合經常碰面。從那時起，直至如今，有關社會和政治改革的公眾集會，不論大小，我幾乎每次參加都會見到這位待友溫文的活動家。(圖版 21，頁 46)

我給香港記者協會當義工，時間不算太長 —— 十一年。最

早把我扯進記協執行委員會的人是**劉慧卿**，她對記協的工作很投入，我難以和她相比。1991 年，香港立法局開始引入直接選舉，她由新聞工作轉為從政，參加直選，當了議員。之後，我見她就和我見楊森那樣，往往是集會遊行那些場合。(圖版 22，頁 47)

看漫畫其實很能開啟心智。我在《九十年代》工作時，曾經把我認為每個月香港最重大的事態寫成分析文章，在月刊登載。至少有七八年，每個月都找**尊子**給我配圖。現在我的寫真系列當然少不了他，不過我沒有把他漫畫化 (圖版 23，頁 48)，那應該是漫畫家的事。

跟我很多大學同學一樣，**周錫輝**當年曾積極投身學生運動。畢業後，他當了中學教師，之後當上校長。不過，經常有各類社會事件把我們湊合在一起。幾年前，我打算學點太極，免得筋骨僵硬，於是就跟他操練，因為他已打了三十多年，教了很多學生。(圖版 24，頁 49)

雷競璇和我同年在中大學生會當幹事，他是會長，找我去搞外務。我本來有自閉傾向，該感謝他，做外務多少改變了我。那一年他和我可說是以學生會為家，**黃愛玲**有時到學生會來，但不會耗在那裏。他倆畢業後結婚，一起到法國進修，曾留法七年 (圖版 25，頁 50)。離港赴法前，他們也參與和催生了《教與學》這份同寅刊物。

出版《教與學》，依靠一群教師和朋友在人力和財力上的支持。當時**徐慈恩**不僅做編務，還把住所提供給我們作編輯部和發行部。雜誌的發行量少得可憐，高峰期大概也不過千，但卻奇蹟般支撐了五年。徐慈恩在當了多年中學教師後赴新西蘭，在澳洲完成科學教育的博士學位，繼續從事研究工作。(圖版 26，頁 51)

我在八十年代認識香港觀察社這個以論政見稱的壓力團體，由一群青年才俊組成，**陸恭蕙**是其中一員。她在 1992 年被委任為立法局議員。1995 年，她參加選舉，競選海報與眾不同，帶着現代藝術家沃荷的斑斕色彩。我在 2003 年沙士疫症後搞展覽，她提供了協助，以思匯政策研究所的名義作為主辦機構，展覽順利舉行 (圖版 27，頁 52)。然後是 2007 年，我搞「特區十年」的畫展，她再次成為主辦者。也許很多人認識的陸恭蕙是一個爭取民主和平等機會的鬥士，又是一個環保先鋒，但卻不知她是藝術家和收藏家。其實，她最早愛上的是繪畫。

我有一個山野遠足 (通稱行山) 的團隊，《山友》這張三連木刻版畫是為其中兩名成員而製作 (圖版 28，頁 53)。**吳崇文**當年也是觀察社成員，我認識他與陸恭蕙同時。**畢浩明**和我在大學時結識，他才智過人，對學運的熱情也很不一般。如今畢浩明是我們山友團的領隊，吳醫生被視為隊醫。至於其他隊友，抱歉未能在畫中一一收錄。

木刻《董事會》(圖版 29，頁 55) 是費神最多的製作。這個群像中的人物，除了《九十年代》的控股公司的董事，還有幾位經常參加會議的好友。他們是這本雜誌和編採獨立的忠實支持者，並且是很熱心助人的朋友。

家史和自己

至於我的家史，應該老實點說，既非多彩多姿，也難說是不同尋常。按出生先後排列，我是老父的第四個孩子、我媽媽的第二個孩子。我父母在上世紀四十年代對日抗戰後期遇上，當時我父親在家鄉已有妻室，生了兩個孩子，一男一女。我父母在戰後定居廣州，生了三個男孩，我是第二個，於是我算起來是排行第四，但有時又是老二。五十年代中，我大姊和我媽相繼來港打工養家，在 1962 年把我和哥哥 (家中老三，我媽的長子) 接到香港，我父親、另一個阿媽和阿哥 (家中老二) 及幼弟 (老五，我媽的幼子) 留在廣州。到七十年代，先是我大姊移居加拿大，跟着是我哥哥移居美國。

為免把我煩悶的家史搞得太像舊時北方俗諺所說的「王婆婆的裹腳布」，我在這個系列中只畫了六張，聚焦於兩代人 (圖版 1-6，頁 26-31)。〔在這本畫冊中，介紹這些家史人物的文字，中文本與圖像同頁為伴，英文本在圖版之前的文章 (頁 21-25) 集中處理。〕

最後是在整個系列中敬陪末席的自畫像，這竟然是在工程啟動之前已有準備。對，放張自畫像進去就能了事。在畫完華叔和程翔之後，我確曾畫了張自畫像 (插圖 8，頁 25)，但總覺得跟「人與歷史」的題旨格格不入，對比另一張較早的畫作，那一張看來適切得多。那是 2004 年我做完眼科手術之後的畫像 (圖版 30，頁 56)。手術之前，我去看眼科醫生，他也認為我眼睛壞得早，聽說我是先從文、後從畫，就跟我談法國印象派畫家的眼疾。多虧他，解決了我眼睛的毛病。手術過後，我恢復工作，畫了這張畫像以作慶祝，把人到中年的方蘇與孩童時期的畫像作比照，而那孩童的畫像，就是另一張畫像的局部，全景是童年時在廣州生活的那三兄弟。(插圖 9，頁 25)

RECOLLECTIONS AND REFLECTIONS (I)

Fong So

Some time in January 2008, the week before the Lunar New Year, a friend of mine asked me in a casual conversation, "You are a figure painter. Have you ever thought of painting a portrait of *Wah Shuk* (Szeto Wah, a renowned educator and activist in Hong Kong, generally addressed to by people as *Wah Shuk*, i.e. Uncle Wah)?"

To which I relied, "Oh yes, he is a respectable man. I should do a portrait of him. He pens New Year calligraphy at the New Year Eve Bazaar in Victoria Park every year. What if I paint him penning New Year calligraphy?"

"Good idea."

So, I visited the stall of the HK Alliance (Hong Kong Alliance in Support of Patriotic Democratic Movements in China, founded during the 1989 pro-democracy movement on the Mainland) at the New Year's Eve Bazaar while Szeto was there. I briefly told him what I was going to do and took a few pictures of him. He was kind enough to offer me a piece of his calligraphy penned on the spot.

In the week of the Lunar New Year holidays, I laboured in my studio, working on his portrait. When I showed my friend the portrait (no.7, p.32), he told me he was collecting memorabilia of Szeto. He became the collector of the portrait.

In response to Szeto's kindness, I sent him a brush-and-ink study of his own portrait as a token of appreciation.

Then, a request came from some friends, asking me to paint "whatever in my mind" for our journalist friend Ching Cheong to welcome him back to Hong Kong.

I have known Ching for 30 years. He has been in journalism longer than me. I painted him once in 2007, linking his portrait to that of Hong Kong's Chief Executive Donald Tsang (fig.7), at the time he was imprisoned on the Mainland for espionage. To his friends, me included, Ching is a sincere patriot. I always say he is very different from those "patrioteers" who morphed into patriotism all of a sudden. The news of his detention and imprisonment on the Mainland came as a shock. So, when he was eventually released early and allowed to come back, a group of long-time friends suggested a gathering with him and I was given a special painting assignment.

When I received the request, I was haunted by the thought that, at our time and given the circumstances, the life path of an intellectual like Ching Cheong was a narrow one. It appeared to me that his early release was like being let through a narrow exit. So, I painted him squeezing himself through a narrow exit, looking back at the darkness behind him. It's an imagery with two versions: one coloured and the other one almost monochrome (no.8, p.33). I sent the coloured one to Ching and retained the monochrome.

All Portraits

Working on the portraits of Szeto and Ching was quite an experience for me. Before that I usually did "types" rather than portraits from life. After painting the two portraits, I asked myself: "Why don't I start a new project of portraits?"

Yes, all portraits. It's written by the famous poet Du Fu of the Tang dynasty that Cao Ba, Du's contemporary painter, "also portrayed from life by chance he met some decent people". So, I decided

插圖 7
「特區十年」系列中的
《一筆聯繫》，2007
水墨設色紙本，69x91.5cm

fig.7
"A Link in Between" in
HKSAR: 10 Years On, 2007
ink and colour on paper, 69x91.5cm

to embark on a project of portriats, knowing that it's more difficult to do portraits than types.

After winding up a minor project at hand, I drew up a tentative plan for my new project: It would be in two parts – family history and long-time friends. I would start with my family history first, and continue on to portray some long-time friends. It would be very unpractical to expect people to give me days of sittings, and quite impossible to do so for those living overseas, so I would work mainly with photographs and other reference materials. I would portray them against a background that told stories behind each of them. It would be great, by putting together the whole series of stories, people can reconstruct the history of an era. And the collection would be named "People and History" (renamed later as "My Family and My City") .

I would like to reverse the order of my recollections here by writing about the second part - the part containing the portraits of my long-time friends – first.

Each of us has a face, and also a history of our own. Having lived in Hong Kong for nearly 50 years, most of my long-time friends are "quintessential Hongkongers". I have no doubt that, to a certain extent, their personal history can epitomize the history of Hong Kong and beyond over the past few decades.

Long-time Friends

There is perhaps no need to write too much about *Wah Shuk* and Ching Cheong as they are quite well-known in Hong Kong. I think I can now proceed directly by introducing other friends included in this project. I will write as short as possible about them. As an alternative, I have asked them to do me a favour by writing a short piece each for themselves. I believe, since I have already had the chance of portraying them in my perspective, it's fair that they should be given an opportunity to say whatever they want to tell the viewers. My apology to them is that I could only allow very limited space for them to write their own pieces. Their short pieces are published in full in this catalogue (pp.57-63).

Tsui Sio Ming (no.9, p.34) is my senior in many respects: he graduated from the Chinese University of Hong Kong in the late 1960s, me in the 1970s and from the same college (Chung Chi); he joined the current affairs magazine *The Seventies* as an editor in the 1970s, after attending graduate school in the US; I joined the magazine in 1980s, after he had left for the US for the second time. Back to Hong Kong again, Tsui has been a long-time media worker. He is a keen media watcher and, to me, a very helpful consultant.

Another senior like Tsui is **Mak Lok Sun** (no.10, p.35). Attending the same college, we knew each other in our university years. After graduation, when a group of friends launched a magazine for schoolteachers, *Teaching through Learning*, in the 1970s, he acted as the publisher, with me a co-editor. In 1989, during the pro-democracy movement in China, many supporting organizations were founded in Hong Kong, "Democracy University" being one of them and Mak became its figure head.

I met **Hung Ching-tin** (no.11, p.36) while serving the Chinese University Students Union in the 1970s. At that time, external affairs of the student union put me into contacts with student activists from Hong Kong University and other tertiary education institutes. Hung, then a HKU student, was one of those activists. In the 1980s, like me, he was also in journalism for some years. He soon devoted himself to a special field of studies known as *Hongkongology* and has been promoting it for more than 20 years.

Compared with most activists in the 1970s, **Mok Chiu-yu** (no.12, p.37) was of a different species. He was known as an anarchist and appeared to be associated with the radicals all so often. I had few contacts with the redicals, but I did not like the almost overwheming practice of political labelling among student groups at that time – against the radicals in particular. Later, Mok became a theatre worker - a "subversive" one in his own word. I am not a theatre fan, but I have seen quite a number of Mok's performances over the past 20 years, often in alternative venues.

I came to know **Lau San-ching** by name after he was detained on the Mainland in 1981. Some 10 years later, when he was released after being imprisoned for "counter-revolutionary" acts and allowed to come back to Hong Kong, I paid him a visit for an interview. When I saw him, I was troubled by his worn out look which didn't agree with his age. I could hardly match his face with the photograph I had seen so often during the 10 years' campaign to get him back. At the time I interviewed him, he appeared to have lost speech partially after long years of solitary confinement. But I could still see and hear the stubborn guy in him. After returning to Hong Kong, he remained an activist in social and political issues. In this series, his life experience is portrayed by three stages. (no.13, p.38)

What **Lai Chak Fun** wrote for his portrait (no.14, p.39) is very true: he and I have known each other for years but we are not close friends. I first knew him by his nickname or pen-name *Q Chai* (Little Q) and his satirical short essays published in the HKU student publication. Then he appeared to me as a blunt talker, with a sharp and critical mind. After graduation, we met occasionally – amongst those occasions, several times in some radio commentary programmes. He is still a current affairs commentator - as host or guest speaker of radio programmes, including programmes on Internet radios.

I always regard **Chan Pui-sang** as my language instructor. He studied Chinese language and literature in Nanjing University before the Cultural Revolution. Then he worked in a publishing house in Beijing and moved to Hong Kong in the late 1970s. While working as an editor myself for Chinese language publications, I found Chan an excellent proof-reader (no.15, p.40) and one of the most serious publishing workers with the accuracy of language. When we met, the topic we discussed was always the use of language. Even now, whenever I publish anything, especially my exhibition catalogues, I feel the need for his help to read the final proof before it goes for press.

When I told **Sonia Ng** about my portrait project and asked her to join, the email I received was very amazing: "thrilled to be included; need a witch in your painting?" Her reply is revealing: she is still the same cheerful fellow from the college days. I was her senior in Chung Chi. She stayed on and worked there after graduation. Then in the late 1980s, moving her base to San Francisco, she began to split her time between Hong Kong and the US (no.16, p.41). For some years, I visited San Francisco every summer to see my mother and brothers. More than once, when I called her on my arrival, she was back in Hong Kong.

Kam-biu Liu, Ricky Chiu and me graduated from Chung Chi in the same year - 1974. Liu later went to Canada for graduate studies. He became a university professor in Louisiana and a specialist in hurricanes or typhoons in the ancient time (no.17, p.42). The special field was known as *paleotempestology* – a weird word for me, coined by putting *paleo* (ancient) and *tempest* (violent storm) together. I have visited the US several times, but never been to Louisiana. Liu has research projects in the US and also in China. So we have gatherings almost every year in Hong Kong.

Zhong-shan style outfit (also known as "Mao jacket") was quite popular among college students in the early 1970s. During our final year in Chung Chi (a college founded by Christian chruches), many students turned up in such an outfit for the "thanksgiving assembly" and the photo session after the assembly. **Ricky Chiu** was then the "head boy" of the Class of 1974. He appeared in such an outfit on that particular day. After graduation, he left Hong Kong for New York to join an internship programme. He stayed on and made New York his home (no.18, p.43). Over the past few decades, I have been to New York several times. Almost every time I went there, I spent a few days in his place as his house guest.

I knew **Wong Chi Ching** by his articles in the student publications before I knew him in person. A writer of nimble wit, an inspiring talker and a wonderful drinking companion, he was once a contributor to the magazine we published for schoolteachers. He later became a columnist and I found his "Blue Horse Shop" a favourite column among his friends. (no.19, p.44)

Lee Yee and I worked together for long years. He founded the current affairs magazine *The Seventies* in 1970, turned it into an independent publication in 1981, renamed it *The Nineties* in 1984, and struggled on with its publication until 1998, the year after Hong Kong's handover (no.20, p.45). I joined the magazine in 1981, at the time the magazine went independent. During the 28 years of his editorship, the magzine, with his incisive writings in almost every issue, was widely read in Hong Kong and also in overseas Chinese communities. His devotion and persistence are admirable.

Yeung Sum was an active member of the Education Action Group (a pressure group in the late 1970s) by the time I was a co-editor of the magazine for schoolteachers. From the 1980s on, we met on various occasions as I became a current affairs editor and he a political and social activist. For years, on various issues, the campaign for universal suffrage in Hong Kong in particular, I saw him almost every time I took part in those public rallies. (no.21, p.46)

In 1985, I was persuaded by **Emily Lau** to join the Hong Kong Journalists Association and serve as an executive committee member. That's the beginning of my 11 long years association with the JA. Emily left earlier. She quit to run for the Legislative Council when direct voting was introduced in 1991. Thereafter, I met her, just like I met Yeung Sum, at public rallies or protests. (no.22, p.47)

It is always stimulating to look at the works created by cartoonists. I used to write a monthly article highlighting the major events in Hong Kong when I was with the magazine *The Nineties*. For many years, **Zunzi**, at my request, illustrated nearly every piece of my magazine articles. When I started this project, I told myself that Zunzi should definitely be included. Unlike him, I don't present him in caricature here (no.23, p.48). That's the job of a cartoonist.

Like many of my university friends, **Chow Shek-fai** was also an activist in the old days. After graduation, he became a teacher and later a prinicpal of a secondary school. We were occasionally brought together by public issues. Some years ago, I decided to learn a little *Tai Chi* to maintain my health. Naturally I turned to him as he had then been practising it for more than 30 years. (no.24, p.49)

Louie Kin-sheun and I served the Chinese University Students Union in the same year. He persuaded me to take charge of the union's external affairs. Thanks to him, the year's experience of handling external affairs did me good. At least, it helped turn me into a less autistic fellow. During that time, **Wong Ain-ling** didn't hang around the student union as often as Louie and I did. They got married and left for France after graduation (no.25, p.50). Before that, they helped start the magazine *Teaching through Learning*, for which I assumed the role of a co-editor.

Chi-Yan Tsui was also the co-editor of *Teaching through Learning*, a magazine financed and published by like-minded friends. Tsui even offered the place he lived as the publication's editorial office. Miraculously, the magazine, with a very small circulation (less than 1000 at its peak), managed to survive for 5 years. After teaching in a secondary school for many years, Tsui left for New Zealand and studied science education in Australia. (no.26, p.51)

I knew **Christine Loh** in the 1980s while she was a member of the Hong Kong Observers, a pressure group offering comments on Hong Kong's public affairs. She was appointed to the Legislative Council in 1992. Then, when she ran for election in 1995, her Warhol-style campaign poster made a strong impression on me. In 2003, right after the SARS epidemic, I managed to launch an art exhibition with her help and with Civic Exchange, the independent think tank founded by her, as the host (no.27, p.52). Then, she became the host of my exhibition again in 2007, at the time of the handover anniversary. People probably know Christine as a fighter

for democracy and equal rights, and an environmentalist, but not as an artist or art collector. In fact, painting is her first love.

The woodcut triptych *The Hikers* (no.28, p.53) is done for my hiking companions **Anthony Ng** and **But Ho Ming**. I knew Anthony at about the same time I knew Christine Loh. He was then a member of the Hong Kong Observers too. I knew But when we were in the university – a very intelligent student and an enthusiastic supporter of student movements. He is the team leader of our hiking group now. Naturally, Anthony, a medical doctor by profession, is our "team doc". We have some other team-mates, but I failed to include all.

The Board (no.29, p.55) is a group portrait of the board members of the holding company of the magazine *The Nineties*, alongside some other friends. They were the ardent supporters of the magazine and it's editorial independence (see their short pieces in "Recollections and Reflections (II)", pp.57-63). And now, they are very supportive friends.

Family History and Self

To be honest, I can't say my family history is colourful or extraordinary. By age or order of birth, I am the no.4 child of my father and no.2 of my mother. My father met my mother in the 1940s during the war against the Japanese invasion. At that time, my father already had a wife and two children, a girl and a boy, in his home village. After the war, my father and mother settled down in Canton (Guangzhou). Mom gave birth to three boys. I am the second one, and hence the fourth child of the family. In the 1950s, my mother and my big sister left Guangzhou for Hong Kong to earn a living for the family. My elder brother (no.3 of the family and Mom's first son) and I joined them in 1962. My father, my other mother and two brothers (no.2 and no.5) remained in Guangzhou. My sister emigrated to Canada with her family in the mid-1970s, followed by my elder brother who emigrated to the US.

To make my family history short, I painted only six pieces for my family members, focusing on two generations only.

The first piece is for my **big sister**, the family's first Hongkonger who lived in Hong Kong from the mid-1950s to the mid-1970s. At the end of 2000, when I had my first exhibition, she happened to come back from Canada with her husband for a short trip. They became the unexpected viewers of my show at the museum of HKU. Among more than 30 paintings shown there, she immediately recognized the portrait of our deceased father and had a picture taken in front of it (no.1, p.26). **My father** was a bad tempered man, so all of his children avoided him. I only know that he had served as a general clerk in a military supplies office of a division of the Kuomintang army during the war against Japanese invasion. He was practically out of job after the Communists came to power. He died in Guangzhou in 1998. The portrait I did for him was based on the impression he gave me on my last visit to him days before his death.

The second piece shows the no.2 child of the family in my generation - **my half-brother** or my other brother from a different mother. His mother moved to Guangzhou from my father's home village after Mom left for Hong Kong. The three little boys of the family, me included, were looked after by her, with the help of my half-brother. Then in 1962, my elder brother (the no.3 child) and I moved to Hong Kong, leaving behind our youngest brother. My half-brother is an exceptionally quiet and patient man. He lived with his parents all the time in Guangzhou until they passed away in 1998 and 2008. I attended their funerals. On both occasions, what disturbed me most was the general lack of respect to the deceased and the living as shown or allowed in the less-than-30-minute funeral services. My half-brother said nothing about it. He just put up a small shrine for the deceased at home. (no.2, p.27)

My elder brother lived through his teens in Hong Kong. He moved to San Francisco in the late 1970s, at the age of nearly 30. **Mom** joined him in the US in 1987. But she soon found she missed Hong Kong, a place she had called home for 30 years. She was born and brought up in a quite well-to-do family, by the standards of rural Chinese communities when she was young. Following my big sister, she came to Hong Kong in 1957 to help earn a living for the family. She was a factory worker until the early 1980s. Looking back, I have some guilt feelings that I spared very little time for her before she emigrated to the US. After graduation from the university, I worked at least 12 hours a day and was practically never at home except bed-time. I have some photographs of her taken in Hong Kong before she left for the US, but none under the clock tower in Tsimshatsui. When I did her portrait, I thought the clock tower must be there (no.3, p.28). For me, it's the first impressive landmark I encountered when arriving at Hong Kong.

The first thing Mom did after settling down in San Francisco was to file a petition for **my younger brother** to join her in the US. My younger brother remained in Guangzhou when my elder brother and I moved to Hong Kong. He lived in Guangzhou through the turbulent years of the Cultural Revolution. On his way to the US from Guangzhou in 1990, he stopped over in Hong Kong and stayed with me for one week. During that time, I found him no longer the communicative and carefree boy I had known in the past. Instead, he became unbelievably quiet and looked perplexed. After making his landing, he went back to Guangzhou once to marry his *fiancée* and take her to the States. Mom was happy to see all of them. She repeatedly said she went to the States because she wanted to get her youngest son out of China (no.4, p.29). My father had dreamed of going to the US too, but he ended up dying in Guangzhou.

In his early childhood, **my elder brother** was a surprisingly naughty boy but a born leader. He proved he had a particular good sense of music in his primary school and was appointed the conductor of the school chorus. I always believe, given the opportunity to develop his talent, he would be a good musician, perhaps a great conductor. After moving to Hong Kong in 1962, he left school the next year to work as an apprentice in a mechanic shop. He eventually became a car mechanic, first in Hong Kong and then in San Francisco, after marrying a

Burmese Chinese. He got Mom to the States in 1987. I believed it's better for Mom to live with him because he could take much better care of her than I could. Yes, it's true that she was more active in Hong Kong, meeting relatives and friends and playing *mahjong* more often. After emigrating to the US, she found live just too monotonous there. However, more and more, she came to be contented with herself with the passage of time. (no.5, p.30)

Uncle Yao-chin, the eldest brother of Mom, is perhaps the one who lived the most eventful life among all my family members. He left his home village to seek his fortune when he was young. After trying his luck in big cities like Shanghai and Guangzhou with poor success, he eventually went to Burma (now Myanmar) in the 1930s in the hope of becoming a dealer in jade. However, war soon broke out and the country was invaded by the Japanese, and my uncle became a cook in the air base of the Allies known as the Flying Tigers. He stayed on in Myanmar after the war only to see the country turned into a socialist republic under army rule. In the mid-1960s, like most Chinese in business there, he was declared stateless and made to leave empty-handed. The then Portuguese Macau opened its door to stateless overseas Chinese. So he stayed in Macau for two years before coming to Hong Kong. He said time and again that he had some very fine pieces of jade kept in a secret place in Myanmar and they were there waiting for him to go back to retrieve them. Sadly he never had the chance to go back in his life time. He had thought of making Hong Kong his last home, but his son got him to Canada in the mid-1970s. He was perhaps 80 or even older when I visited him in Canada in 1984 at his last home - the Chinese Elders' Mansion of Edmonton, Alberta. (no.6, p.31)

The idea for wrapping up the whole series came to me quite early, even before I started to work on this project. Yes, a self-portrait would do the job. I did one after finishing the portraits of Szeto Wah and Ching Cheong, but I found it didn't go well with the theme "People and History" (fig.7). The best one I could think of is an older piece painted in 2004, shortly after I had an eye operation. Before the operation, I consulted an ophthalmologist. Having known my past occupation and my new endeavour, he began to chat with me about the eye trouble of some French impressionist artists. Thanks to him, I had my trouble cured. I congratulated myself with a self-portrait contrasting my middle-aged image with a childhood one (no.30, p.56). The childhood image is part of a painting reminiscing my past with my elder and younger brothers in Guangzhou (fig.9).

插圖 8　寫真（自畫像）2008,
水墨設色紙本 61x96cm

fig.8　Life Image (Self-portrait) 2008, ink and colour on paper, 61x96cm

插圖 9
我的童年 2001,
水墨設色紙本 159x95cm

fig.9
My Childhood 2001,
ink and colour on paper
159x95cm

1. 不速之客　大姊與姊夫來看畫展
The Unexpected Viewers　Sister Yee-ting and her husband
2008，水墨設色紙本 ink and colour on paper, 93.5x91cm (36¾x35¾in)

家史的第一張，畫的是大姊，我家的第一個香港人，居港二十年，之後移居加拿大。

2000 年年底，我開第一次畫展，期間她剛好與姊夫回港小住，於是兩人意外地成了我在香港大學美術博物館展場的「不速之客」。在三十多件畫作中，她差不多第一眼就認出了已去世的老父的畫像，並且在畫像前拍照。

我父親脾氣暴躁，他所有子女都避開他。我只知道他在抗日戰爭時曾在國民黨政府的軍隊中做過事，在一個軍需處當職員。1949 年共產黨建政後，他一直是個無業閑人，1998 年在廣州去世。 我畫他的畫像，印象來自他臨終前我最後到廣州探望他時見到的神情。

For notes on plates nos.1-6 in English, please see "Family and Self" in "Recollections and Reflections (I)" (pp.21-25).

2. **悼亡**　阿哥和他雙親的靈位
The Mourner　Brother Ling-bo next to the shrine of his deceased parents
2008，水墨設色紙本 ink and colour on paper, 93.5x83cm (36¾x32¾in)

第二張畫的是家中我這一輩排行第二的阿哥，我另一個阿媽所生的兄長。我大姊來港打工後，我生母跟着也來港打工養家，鄉間的阿媽搬到廣州來。那時我和一兄一弟還很幼小，由她照顧，已有工作的阿哥也幫點忙。1962 年，我哥哥（家中排第三，我媽的長子）和我一起來港，最幼小的弟弟留在廣州。

我這個異母兄長是個沉默寡言的人，比我年長十多歲。他在廣州一直和他父母同住，而兩老則先後在 1998 年和 2008 年去世。兩次喪禮我都去了，儀式不到三十分鐘，相隔十年，給我的感受完全一樣，就是在那種環境中對不論是死人還是活人都失落了的尊重。我的異母兄長沒什麼話說，只是在家裏給逝去的兩老設了個靈位。

3. **鐘樓之下**　媽與次子，1987 年
Under the Clock Tower　Mom in 1987, with her second son
2008, 水墨設色紙本 ink and colour on paper, 93.5x87cm (36¾x34¼in)

我哥哥來港時才十二歲，七十年代後期移民美國時接近三十。其後，我媽在 1987 年赴美，但她卻老是記着香港，因為這是她生活了三十年的地方。以舊時農村的狀況來說，她算是生於一個比較優裕的家庭，但卻要在 1957 年離開廣州到香港打工。她到了香港就做工廠，一直做到八十年代初。

回望往昔，我（家中排第四，我媽的次子）難免有歉疚的感覺，因為我媽移民之前我沒有好好理會過她。那時我終日奔忙，除了回家睡覺，難有片時在家。她在港時，我和她拍過一些照片，但為數甚少，而且沒有一張是在尖沙咀鐘樓下拍攝的。對於我的人史系列來說，鐘樓是非畫不可的建築物，那是我當年踏足香港時見到的第一個留下深刻印象的地標。

4. 「辦妥了。」 媽與幼子，1991 年
"I Did It." Mom in 1991, with her youngest son
2008, 水墨設色紙本 ink and colour on paper, 90.5x93.5cm (35⅝x36¾in)

我媽在三藩市安頓下來之後，第一件要辦的事就是申請我弟弟到美國去。我哥哥和我來港時，弟弟還很幼小。他留在廣州，經歷了文革的動盪歲月，到1990年才能離開。他離穗赴美時，在港過境，停留一周，住在我那裏。 那時我只覺得，幼小時那個無拘無束、能言會道的弟弟已經變成了另一個完全異樣的人，變得難以置信的沉默，且看來神情迷茫。

弟弟到了美國後，隨即辦手續回廣州結婚，並申請新婚妻子赴美。媽一直都說，她到美國去，就是為了把她最小的兒子辦出去。我老父不是沒有想過去美國，但結果最後還是老死廣州。

5. 無求　媽與長子，2007 年
Living Contented　Mom in 2007, with her first son
2008，水墨設色紙本 ink and colour on paper, 93.5x87cm (36¾x34⅛in)

我哥哥小時候異常頑皮，但卻天生有領導能力。他自小就有很好的音樂感，唸小學時當上了學校合唱團的指揮。我一直認為，倘若給他機會發展他的天賦，他大有可能成為音樂家，或出色的指揮。可是，祂 1962 年來到香港之後，第二年就去了當學徒，修配機器零件，結果成了汽車技師。他跟一個緬甸華人結婚，婚後移民美國，到三藩市後繼續修理汽車。

1987 年，我媽由他辦到美國去。我肯定她跟我哥哥生活會好很多，較受照顧。不錯，她在香港時，人比較活躍，和親友往來比較多，打麻將的機會也比較多。移居美國後，她認為生活過於單調乏味。不過，隨着年事漸增，她漸漸也覺得自己到了無求的境地了。

6. **最後的家**　舅舅與訪客，1984 年
The Last Home　Uncle Yao-chin receiving a visitor in 1984
2008，水墨設色紙本 ink and colour on paper, 100.5x83cm (39½x32⅝in)

我媽的大哥 — 我的大舅舅，也許是這兩代的家屬中經歷最多幻變的成員。他早年離鄉，先後到上海和廣州等大城市去碰運氣，但碰不出什麼名堂來，於是決意到南洋去，選了出產玉石的緬甸，因為做玉石買賣很發財。他在三十年代去緬甸，很快就是大戰爆發，日本揮軍入緬，他在緬北一處盟軍的飛虎隊空軍基地當廚師。戰後他留在緬甸，最後不但沒怎樣發財， 反而是看着緬甸仿傚中共，奉行社會主義政策，沒收私有財產，並出現軍人專政。舅舅和很多僑居當地的華人命運相同，在六十年代的排華浪潮中被迫宣佈無國籍，兩手空空地離境。當時葡萄牙管治的澳門願意收容這些無着落的海外華人，於是舅舅去了澳門，在那裏住了兩年，再轉到香港來。

他一再宣稱自己在緬甸秘密收藏了好些上佳的玉石，而玉石是有靈性的，會等他再去取回。很不幸，在他有生之年，他可以重返緬甸的日子一直沒有出現過。他也曾想過以香港作為最後的家，在港終老，結果他在加拿大的兒子給他申請移民，他成行時應已年逾七十。我 1984 年到加拿大去探望他，那才是他最後的家 — 阿爾伯特省愛民頓市的華人耆英大廈。

7. **揮春**　司徒華（退休教育工作者及工會領導，前立法會議員）
New Year Wishes　Szeto Wah (retired educator and unionist, former Legislative Council member)
2008, 水墨設色紙本 ink and colour on paper, 69x93cm (27⅛x36½in)
私人收藏　Private collection

方蘇與我，相識於一九七三年的文憑教師薪酬事件。那時，他是中大學生會的幹事，來作訪問。至今，已整整三十五年有多了。

他給我畫此畫時說：他不輕易為人畫肖像。這幅寫照，神態畢肖，我尤其喜歡那笑容和特定的場景 — 我在維園年宵市場的支聯會攤位寫揮春。他贈我稿本，謹向他致以衷心的感謝！

司徒華　2008 年歲末

For plates nos.7-29, notes and reminiscences in English are placed in "Recollections and Reflections (II)" (pp.57-63).

第一次與畫乍然相逢，我想：這是我嗎？一臉的暮靄如雪：蒼然，衰頹，佝僂着身椎。真是那段日子把我雕磨成那樣子麼？

走出窄縫，走向光明，把陰鬱黑暗扔於身後，也把那屈辱折騰留給過去。

感謝方兄再度為我作畫。他告訴我，這道窄縫，有點 narrow escape 的意味。是的，我有幸在大除夕前獲釋。2008 年，是不平靜也不平凡的一年。春節之後，不久便是西藏暴亂、汶川地震，跟着是聖火傳遞受阻，然後是奧運開幕 ...。剛巧平靜的立春翌日（我是 2 月 5 日回港的），如果沒機會，可能要待更長一段時間。

迴首低眉，難忘那一千多天坎坷的日子，更難忘那一段段刻骨銘心的友情，驚歎眾多我認識或不認識的、曾謀面或從未謀面的社會人士、民眾，為卑微的我而挺身，燃點了我心內 — 希望也包括你心內 — 永不相忘的人間火燄。

程翔

8. **窄門** 程翔（資深新聞工作者）
The Narrow Exit Ching Cheong (veteran journalist)
2008, 水墨設色紙本 ink and colour on paper,
120x51.5cm (47¼x20¼in)

9. 一步十年　崔少明（退隱傳媒人，專欄作家）
One Step, Ten Years　Tsui Sio Ming (retired media worker, columnist)
2008, 水墨設色紙本 ink and colour on paper, 91x69cm (35¾x27⅛in)

裱畫師傅說，這幅畫很傳神。

我當時在咖啡室聽方蘇講他的創作大計。由於毫無心理準備，在下意識中翻看他上次展出的目錄。至於旁邊放着我那本小冊子，原因是這個大計透過身邊的人看歷史，書裏講的是留學時的「啟蒙」如何改變了我。

我第一次遇到「人與歷史」的話題正是在美國求學時。美軍在越南泥足深陷，反戰的學運席捲歐美。地球上最強大的國家朝野對立、左右撕裂、黑白惡鬥。總統尼克遜進退兩難，最後更因為水門事件被迫引退，要靠國務卿基辛格在國際上折衝樽俎。

這個現代梅特涅後來因為與北越議和，與戰場上的對手分享諾貝爾和平獎。由開打、叫停到留名一人包辦，對發動戰爭的人來說，委實「必勝」。

我由此想到俄國革命早期的名著《論個人在歷史上的作用》。創造歷史的到底是群眾還是個人？

崔少明

舉旗不下 !?

麥洛新

凝望着方蘇的畫作，不期然挑起好些感覺和回憶。

畫中人樣貌是熟悉不過的。拿起鏡子對照鏡裏的樣子，畫中人尚算精壯，神情開揚，用力緊緊的舉起手上的旗幟。但是鏡裏的人已是滿頭灰髮，面露滄桑。畢竟，時差是二十年了，人事、風物有所變化，實屬必然。

這張畫作有趣的是，旗手身旁的一位友伴，樣貌疑似繪畫人，一副沉鬱思考、憂國憂民的面相，卻是數十年不變。〔 *註 〕

二十年了，那場「風波」何時平反，個人已感覺不大重要了。如「文化大革命」，那十年歲月又何曾被否定？總有一天，「風波」在中國歷史上，當會被刻寫着是一次「愛國民主運動」，「事件」是被一小撮「別有用心」的當權者用武力、暴力鎮壓終止的。

這不是奢望，是信心。事物發展每有起伏，民主的理想代代追求。在合適的時空，新的一代必會高舉同一面旗幟，一再飄揚。

*筆者註：與作畫者相識在大學修讀時期，接近四十年，結伴聯同其他友好一同投入和參與的社會事務相繼不斷：《教與學》雜誌辦了五年；「民主大學」的種種事工也營運了十五年。如今，彼此另求一點寧靜。

二〇〇九年九月

10. **大旗** 麥洛新（退休社會工作者，時事評論員）
The Flag Mak Lok Sun (retired social worker, current affairs commentator)
2008, 水墨設色紙本 ink and colour on paper, 138x69cm (54¼x27⅛in)

11. **新課題** 洪清田（評論員，香港學建構者）
A New Topic Hung Ching-tin (commentator, architect of Hongkongology)
2008, 水墨設色紙本 ink and colour on paper, 142.5x83.5cm (56⅛x32⅞in)

我， 洪清田，五十年代在福建度過一個可能是世界上最美好的童年。六〇年來港，在香港度過香港最美好的五十年。

六十年代參加文社，學寫詩和文化思想。七十年代參加反對蘇軍入侵捷克示威、保釣運動、中文運動、盲人工廠事件及仁義新村等事件；參加港大學生會刊物《學苑》編委；創辦港大學生會及中大學生會合辦之「青年文學獎」。八十年代參加民主運動及六四運動。立志於「香港學」，將「香港」放進千百年中西文化中觀照，給香港一個說法，還香港一個公道，喚醒「香港」，喚醒「香港人」，也喚醒「中國」，喚醒「中國人」。

迄今發表「香港學」四、五百萬字。 論時人時事時局，瞬息上下千百年，百轉千迴，都是童年的呼喚。

洪清田

12. **真實演出**　莫昭如（戲劇及文化工作者）
Authentic Acting　Mok Chiu-yu (theatre and culture worker)
2008，水墨設色紙本 ink and colour on paper, 83.5x140cm (32⅞x55⅛in)

方蘇寫我的畫，令我思潮起伏，不少的影像 — 年代久遠的和現在進行式的 — 同時浮現出來。

年青的我，隨便在地上拾起一塊髒布，變成了我要舉起的無政府 / 自由社會主義的黑旗。我們活於殖民統治下，像一些其他年青人，在尋找身份。另外一些人拾起毛澤東、四人幫的紅旗，旋又換了華國鋒，之後是鄧小平、江澤民 ..... 有些人倒是擁抱大不列顛的，不過也不敢肆無忌憚的高舉米字旗。他們離開了大學，參加了殖民地的官員行列，為港英服務，然後在 1997 年，一夜之間，轉為另一個主子服務。

中間那個人，是八十四歲、將來的我。我其實今年二十歲。我常對人說，我經歷三次新生：第二次是 1968，第三次是 1989。我投入劇場的工作許多年了，所以有機會扮演很多不同的角色。我最喜歡真實和真摯的表演，所以我近年參與了許多行為藝術的活動。我憤怒地指着甚麼呢？看來還有挺年少氣盛那種激動！是不是那變得更糟糕的世界？是不是那些為了新自由主義式的發展而要毀滅天星和皇后碼頭的人？還是北方的阿爺和他們在香港的傀儡？

那最大的肖像 — 那不是我吧！畫中人很似我已經離世的戰友吳仲賢！我們曾經一起反殖民主義、反資本主義、反官僚的社會主義 ..... 他英年早逝，但他的一生仍然充滿啟示。

莫昭如

13. **三個段落**　劉山青（活動家）
Three Stages　Lau San-ching (activist)
2008，水墨設色紙本 ink and colour on paper, 69x91cm (27⅛x35¾in)

畫家以三個階段來表達其眼中的我。但對我來說，我的歷程是簡單的、連貫的，如康德式的事件跟着事件。

正如羅素所說：大部份人很難理解最簡單的和最繁雜的。港人不能理解為什麼一個天子門生會走上政治厄運，其後又為什麼不利用其知名度涉足政壇。事實上，我從1991年獲釋回港後，已有很多傳媒機會解釋自己。所以，我相信事情應該告一段落。

回港後，我已盡力針砭中共之不仁，爭取港人更大的民主空間，如推動修訂一般居港權的定義，加速董建華下台和倡導互聯網上的政治抗爭。

近年我已很少參與政治活動，因為我找不到自己的角色。我知道我已老去。老對我來說沒有什麼負面意義，反而慶幸自己先知先覺。平時我打太極、彈琴、觀星、玩水上運動和到圖書館。

我看不到泛民能提出民主路線圖。因此，我的結語是：台上的都是侏儒，歷史呼喚着巨人。

劉山青

14. **網上電台**　黎則奮（時事評論員）
Internet Radio　Lai Chak Fun (current affairs commentator)
2009，水墨設色紙本 ink and colour on paper, 69x96cm (27⅛x37¾in)

認識方蘇幾十年，卻不是深交，因為私下從無交往。相信方蘇認識的我，就是火紅年代的同道中人，是個社會運動分子。換言之，那是我的社會自我。

今次方蘇替我畫像，讓我第一次有機會從人家的角度觀照自己社會的一面，既客觀，復抽離，感覺是怪怪的，很有趣。

從形相來看，我覺得畫得不像，因為自己對照鏡子，應該好看和年輕一點。但就神髓而言，方蘇畫筆下的Q仔，可能就是多年來不少朋友和相識對我的看法 — 自信、張揚、尖銳、肆無忌憚、口沫橫飛，說到得意忘形之際，就自動情緒高漲，完全豁了出去，有如脫韁之馬，一發不可收拾。

人有多個面相，畫像的我，只是其中的一面，但也是真實的一面，教人家認識我之餘，也讓我加深了對自己的認識。

黎則奮

15. **清樣**　陳培生（退休出版工作者）
The Final Proof　Chan Pui Sang　(retired publishing worker)
2009，水墨設色紙本 ink and colour on paper, 69x92cm (271/8x361/4in)

[我經常說陳培生是我的語文老師。我正式掛銜的編輯生涯超過廿年，編的主要是中文出版物，期間認識的出版工作者，以老陳對運用中文的準確性要求最高。他在文革之前就讀於南京大學，專攻中國語文和文學，畢業後分配到北京的出版單位去工作，七十年代後期來港。他和我之間的話題，往往是關於語文，我受益良多。他是極為精準的校對人員，我近年無論出版些什麼東西，尤其是畫冊，中文那部分總要我他看過清樣，才放心付印。
—方蘇]

16. **雙城之間**　吳瑞卿（翻譯，作家 — 三藩市）
Between Two Cities　Sonia Ng (writer, interpreter, writer - San Francisco)
2009, 水墨設色紙本 ink and colour on paper, 99x69cm (39x27⅛in)

畫中人自話　　吳瑞卿

嘻！直到方蘇給我畫像，我始知自己的模樣！

老同學，當年以崇基學生會為家，荷花池畔、吐露港邊高談天下事，同屬不算太憤怒的青年。

方蘇想到畫我，我想到當年那青春正盛的一群，胸懷家國、共同織夢的歲月。

驀然回首，同學少年，自在人生路已走過半，方蘇始終樂在他底藝術國度。

方蘇聲明：我捕捉神情，憑印象作畫！

知我者也。那雙眼睛告訴我，瑞卿還似當年！

17. **與風結緣**　廖淦標（大學教授，古風暴學開創者 — 路易士安納州巴吞魯日）
Courting Typhoons　Kam-biu Liu (university professor, founder of paleotempestology - Baton Rogue, Louisiana)
2009, 水墨設色紙本 ink and colour on paper, 99x69cm (39x27⅛in)

與颱風結緣，已是近五十年前的事。

我生於香港，幼時住在港島半山士丹頓街一舊樓的頂層，從樓頂天台遠眺，整個維多利亞港盡入眼簾。當時香港皇家天文台位於上環海傍，每逢颱風襲港，必懸掛風球示警。颱風訊號分十等，日間圖案不一，夜裏燈色各異，從我家天台極目可見。每年暑假，我在家百無聊賴時，除誦讀《三國演義》外，在天台觀風看雨，追測風球變化，已變成消閑嗜好。猶記得 1962 年強颱風溫黛襲港，在天台上可見風起雲湧，繼而地動屋搖，窗毀瓦飛。由於危樓難倚，父母只好帶我到附近一新樓暫避。

大學畢業後，遠赴美加深造。1984 年後，移居美南路州，與颱風再續前緣，並開創以地質手段及「一萬年欠久」為觀點的古風暴學研究。

反觀香港，四十年來，人口倍增，經濟飛躍，颱風活動對社會的影響與日俱增。強颱風如溫黛何日重來？是五十年一遇抑百年一遇？此一問題，亦須從古風暴學的角度始能解答。

廖淦標

是的，我是一個港產紐約客。然而，這全是一場意外所造成。事實上，我遠赴美國，對於七十年代初在香港大專學院的流行思潮而言，甚至乎是一個諷刺。作為一個來自草根階層的大學畢業生，我深受毛澤東的社會主義思想影響，對於畢業後投身建設公義社會充滿期盼。因此，當我意外地被挑選到資本主義社會的首都紐約去當見習生之際，我想過該如何取決。不難，我大可直闖「敵人」心臟，改而革之！

然而，被改革的卻是我。從當見習生開始，繼而獲取碩士學位及執業會計師資格，我在紐約成家立業，生活至今。在這些年頭裏，我親眼見證了尼克遜因政治醜聞辭職下台；我為卡特當選而鼓舞，只因他有高尚的政見；我為卡特競選連任敗給列根而哀傷，而列根一直引用香港作為他的「列根經濟學說」的樣板；我鄙視保守主義運動利用其偽善得以在九十年代操控國會；我享受到克林頓時代的繁盛，但並不欣賞其醜聞；我為美國民眾的愚昧而悲哀，皆因他們那麼容易被誤導以致投了違背本身利益的一票給布殊，並輕易被說服去支持不該打的石油戰爭。現在我慶祝歐巴馬當選，但同時也擔憂他的天真熱情不是財雄勢大的利益集團的對手。

這些年來，我蛻變到不單止愛上美國的民主理想，更為了它的逐漸腐敗而感到遺憾。現在美國的民主制度已不再如既往，可提供一個公開論壇讓大眾從理性辯論去解決問題。相反地，它已演變成一場吵鬧劇：當一方失去理據時，即大吵大喊，務求令對方的論點被遮蓋及歪曲。不幸地，往往被犧牲的是大眾利益，而贏家通常都是有權勢者。

今天的我終於領悟到，一個健全的政治體系並不在乎它的名堂，而是在於它能否自我監管，防貪去腐，選賢與能，並以社會福祉為依歸。正如鄧小平的名言所道：「不管白貓黑貓，捉到老鼠的就是好貓。」可悲的是，今天的我，仍未見到一隻真正的好貓。

趙仕鴻

18. **港產紐約客**　趙仕鴻　（會計師 — 紐約）
A Hong Kong New Yorker　Ricky Chiu See-hung
(accountant - New York)
2009，水墨設色紙本 ink and colour on paper, 122x69cm (48x27⅛in)

19. **對酌**　黃子程（大學教授，專欄作家）
A Duologue　Wong Chi Ching (university professor, columnist)
2009，水墨設色紙本 ink and colour on paper, 120x69cm (47¼x27⅛in)

我們看我們—— 致方蘇諸友
黃子程

方蘇要為我作畫，我有點意想不到。

畫家要繪他的朋輩，何來我可在邀請名單內？我的生活史，對社會，甚為蒼白，對朋友，也欠絢爛。然而，大家確是好朋友，且友誼早始在三十多年前了。

方蘇是雜誌編輯、畫家。他編的是一個特定時代的社會雜誌，他畫的是一個特定時代的生活人物。前者的社會文章着重於關心現代中國走過的一段日子；後者的生活畫作着重於描敘基層人物的生活面貌，包括了他們走過的社會及留下的人生風霜。

多少歲月，多少豪情，多少朋友，都可以在杯酒間再次重溫。

每一幅方蘇的畫都叫我回憶：歲月重溫、豪情再現、朋友回來。來來來，讓我們舉杯，我們不枉此生。

提筆寫這段小文，不禁油然想起四十年前。不錯，正好四十年，1969，我籌辦《七十年代》月刊，正在寫「發刊詞」。畫作上我手上拿的是其後改名《九十年代》的休刊號，那是 1998 年 5 月。

從青年到老年，人生最好的 28 年，獻給了這雜誌。我不後悔。白了少年頭，並不等閒。這 28 年，兩岸三地（中、港、台）經歷了政治、社會的地覆天翻。《九十年代》以香港獨享的言論自由，觀察、報導及評論 28 年的每一變化。我也同海外知識分子一起，經歷從認同中共到重新認識中國的心路歷程。

1981 年，雜誌在認同這一走向的讀者、作者的群體支持下脫胎換骨成一獨立刊物。股東會、董事會在這時組成，方蘇在這時參加編輯工作。我和這群朋友創造了《九十年代》，而《九十年代》其後的發展也創造了我。這是我最值得記憶的人生階段。我永遠忘不了與這些朋友同心攜手走過的旅程。

李怡

20. 廿八年間　李怡（資深新聞工作者，專欄作家）
A 28-year Editorship　Lee Yee (veteran journalist, columnist)
2009, 水墨設色紙本 ink and colour on paper, 154x83.5cm (60½x32⅞in)

21. **硬仗**　楊森　（大學教授，前立法會議員）
The Hard Fight　Yeung Sum　(university professor, former Legislative Council member)
2009，水墨設色紙本 ink and colour on paper, 97x113.5cm (38⅛x44⅝in)

日前，向港大新聞系學生講了一課關於本港政黨發展的起源及因素。路經港大荷花池時，不禁想起時光易逝。自一九七四年港大畢業，轉眼間至今已過了三十五年。在這期間，自己經歷了七十年代的學生運動、壓力團體運動，八十年代的論政團體運動及支援八九民運，再至九十年代積極參與政黨活動和參政，推動民主和社會改革。生活節奏急速，但日子過得充實。

多年的政治經歷，有起有落。隨着年歲漸長，希望人生智慧有所增添，總覺得親情和友情的珍貴。有情有義，倍令人感到溫暖。珍惜眼前的人和事，向着目標，鍥而不捨地前行。途中，親情和友情令人生歲月增添了色彩和意義，而這些是鎂光燈不能取代的。

楊森
（大學教授，前任民主黨主席，
前立法會議員）

22. **走在前列**　劉慧卿（立法會議員）
The Front Row　Emily Lau Wai-hing (Legislative Council member)
2009，水墨設色紙本 ink and colour on paper, 97x108.5cm (38⅛x42¾in)

自 1997 年主權移交以來，香港人爭取民主自由的努力從未間斷。2003 年 7 月 1 日的大遊行更有超過五十萬人參與，成功擊退當局提出的國家安全條例草案，兩名高下台。兩年後，行政長官董建華亦黯然下台。

在中共統治下，愈來愈多香港人因生計依賴內地而不敢做觸怒北京的事。自我審查的現象亦愈來愈普遍，新聞界的老闆更是表表者。幸而仍有很多香港人願意捍衛自由和法治等核心價值，並為爭取民主而努力。他們不是要跟中國共產黨對抗，但他們希望提醒中央政府有關「一國兩制，高度自治」的承諾。

面向未來，我是樂觀的。日益壯大的公民社會將令香港持續成為中國最自由和最有活力的城市。

劉慧卿
（立法會議員，民主黨副主席，
中國維權律師關注組副主席）

23. **重頭人物**　尊子（漫畫家）
Heavyweight Figures　Zunzi (cartoonist)
2009, 水墨設色紙本 ink and colour on paper, 69x92cm (27⅛x36¼in)

夜。鉤月如獸齒般鋒利。

右手拿着枚人頭、左手拿斧，鐵面黑衣人雙眼冰寒懍冽，樹枒的角蟬也在顫抖，啁啁作響起來。

「去死！」「我插！」路旁奔出兩條身影，手拿鋼叉釘棒，隨着吼叫撲向黑衣人。

黑衣人左肩一沉，雙腳邁開，側身轉腰，手臂順勢運勁。「啐！」斧頭熟練地凌空圈了一圈，再橫向一切。兩條身影霎時變了四截，骨碌骨碌倒在路旁。

還來不及再起步，大石後又躍出一個刺客，拿着開叉鐵筆向黑衣人要害割去！「中！」

「嘿！」黑衣人連翻三個無頭跟斗，身輕如燕，巧妙避開了來襲，然後利斧從手中一甩，像血滴子帶鋸齒橫旋削去！

「哇唷 ...」刺客的胸口齊齊整整破開，鮮血嘩啦四噴，爆渠一般。

「操！憑這三腳貓功夫便來挑戰我？你究竟是誰？！」黑衣人冷傲的語氣帶點不耐煩。

「操！操！操！ ... 咳咳咳咳咳咳咳咳咳 ...」刺客回操之後，吐了一大灘血，仍死剩把口：「我 ... 我就是鼎鼎大 ... 大名的尊子！咁都唔識，你 ... 你 ... 你好打有限 ... ！」說畢，嚥半口氣，雙眼一翻，就攤直死了。

尊子

〔對頁〕

出生、成長、唸書、工作，都離不開新界北，把我歸類為城市邊民，也許適合。

早年，父親為「揾食」，帶着妻兒遷居邊地。羅湖村旁是中港貨運集散點的火車站；村後，沙嶺等墳場依山而建。村中男人多當苦力或造墳修墳，女人和孩子或沿鐵路叫賣雞髀汽水，或與警察「合作」帶人插隊過境，幫補家計。時移勢易，村裏現在最火熱的經濟活動是走水貨及跨境學童保姆車，星巴克亦取代了聲聲叫賣。

我不怕鬼，那些日子，村童終日遊走於墓碑間，天天都是「哈囉喂」；也不怕蛇，因父傳授捕蛇秘技；只怕吃魚。曾看到沿深圳河漂來的五花大綁浮屍，一張腫面似笑非笑，禁不住心裏發毛。浮屍不時出現，好像說：我又來了！怕魚症不單是童年陰影，還見證了歷史。

初出道時，天天城鄉跋涉，累壞了，於是練習養生與技擊並重的楊家太極拳，一試即不能自拔。彈指間，又已三十年。

周錫輝

24. **操練** 周錫輝 （退休校長，太極師傅）
A Good Practice Chow Shek-fai (retired school headmaster, Taiji master)
2009, 水墨設色紙本 ink and colour on paper, 200x125cm (78¾x49¼in)

25. **留法去來**　雷競璇、黃愛玲（歷史學家及電影史研究員）
The Frenchified　Louie Kin-sheun & Wong Ain-ling
(historian and film history researcher)
2009, 木刻 woodcut, 41x30.5cm (16⅛x12in)

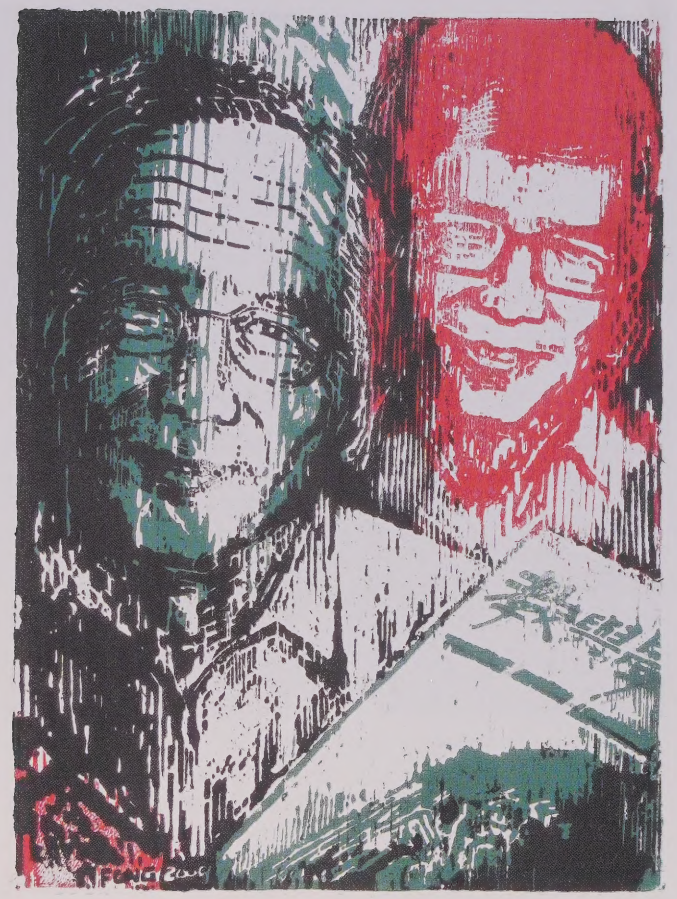
方蘇和競璇是好兄弟，他送來版畫，叫我們好好歹歹寫二、三百字。畫面上藍白紅三色相間，題目又是 The Frenchified，這小段文字，免不了要說說我們的法國淵源。

對法國的印象，主要來自高達、杜魯福、丹美等「新浪潮」導演的電影，大抵還有台灣譯介的存在主義哲學書籍。

大概是一九七三年吧，競璇因參與「反貪污，捉葛柏」示威而被控告，警方也真體貼，派人把告票送上門。告票上的英文姓氏串錯了，原可不必理會。開庭當天，他卻拿着「錯體」告票自動獻身，對法官說：「名字寫錯了，但我沒有錯。」回想起來，倒有一點「存在主義」的荒誕。

兩年後，我們離開香港，在法國一住七年多。每年五．一勞動節，朋友們都會相約遊行吃飯，見面時按當地習俗，互贈一束鈴蘭。白色小花連成一串，清麗雅緻。

黃愛玲



26. **回首滄桑路**　徐慈恩（線上科學教育工作者）
The Track Behind　Chi-Yan Tsui (online science educator)
2009, 木刻 woodcut, 41x30.5cm (16⅛x12in)

這幅套色木刻版畫是方蘇的佳作，他以刻刀生動地描繪出今日的我與昨日的我。自從我們與志同道合的好友出版的《教與學雙月刊》在七十年代末停刊後，我的人生有了滄桑變化。標題靈感來自蘇軾的《定風波》：「回首向來蕭瑟處，歸去，也無風雨也無晴。」

額上歲月的痕跡彷彿記載了我的故事。出生於香港的我，卻在廣州度過童年，親歷中國動盪的年代。回港學成後任教中學多年，我又離港走上一次遙遠、漫長的旅途。十多年的生活、學習、教學、研究，從新西蘭的奧克蘭到西澳洲的柏斯、北昆士蘭的湯斯維爾，又輾轉從布里斯班回到新西蘭。當我再次回家時，香港已是十年的特區。面對許許多多的變化，感慨萬千。

三十多年後，我仍是昨日的我，還有教與學的激情。作為線上科學教育工作者、編輯，我將繼續走我的路，希望能多盡一點力改善科學教育。

徐慈恩

27. **主辦者**　陸恭蕙　（智庫成員）
The Host　Christine Loh　(think-tank member)
2009，木刻 woodcut，雙連畫 diptych，每件 each 40x30.3cm (15¾x11⅞in)

畫家的朋友，在香港是一群與眾不同的人物。如果說這些人物之間有一個共通點，那就是他們每個人都有說不完的故事。

司徒華，一個和藹的教師，成為一個拒絕妥協的政治家。他同時也是一位熱衷揮毫的書法家。優秀書法蘊含的平和，跟政治的激盪南轅北轍。也許每個人都需要一點相異的特性才算完整。

程翔是曾因間諜罪嫌而在內地被囚禁的新聞工作者。畫像捕捉了他疑惑的神情：到底所為何事？

作家洪清田，他在畫中由 1995 年開始，一直在深思掌權者如何對付我們。

還有，請看木刻中的我 ..... 向我抓過來是誰？

陸恭蕙 • 畫冊前言

〔相信很多人並不知道陸恭蕙年輕時曾經很認真地習畫，但她並不認為自己具有天份成為專業畫家，所以上大學時放棄了。然而，她最早愛上的終究是繪畫，於是在有了工作和收入之後就開始買畫，不到十年就成了一個認真的收藏家。她說，當了立法局議員後，收入大減，只好停止購買重要的作品。既然不能購藏，退而求其次，那就是觀賞。也許你認識的陸恭蕙是一個民主鬥士，爭取平等機會（還記得她曾激怒新界男性原居民嗎？），又是一個環保先鋒，但卻不知她是藝術家和收藏家。下次你造訪她時，不妨請她展示一下藏品，既有繪畫、雕塑，還有鮮為人知的古董中國絲綢服飾哩。 —方蘇〕

28. **山友**　畢浩明（資訊科技公司東主）、吳崇文（醫生）、方蘇
The Hikers　But Ho Ming (owner of IT firm), Anthony Ng (medical practitioner), Fong So
2009, 木刻 woodcut, 三連畫 triptych, 每件 each 39.8x30cm (15⅝x11¾in)

盛夏除外，每逢周日，三數知己，健步行遍香港、九龍、新界各山徑。強身練氣之餘，欣賞山光水色。藍天增減，空氣污染，小城瑣事，世界人生，無所不談。對以之為家的香港，亦加添認識，多一分親切感；同行友人之間，亦多一分情誼。

二〇〇九年春更組隊參加綠色力量環島競步，取得佳績。方蘇靈感觸動，作畫以誌，遂得以成為方氏人物畫像大家族之一分子。本對所謂 triptych 全無認識，求諸《維基百科》，得知原為中古教堂朝仰聖人畫像之流行擺設方法。

再看三老叟，三色之餘，神態亦不可說不像劉、關、張。大時代，小城小人物，日後被搬上神枱，亦不出奇，而 triptych woodcut print 則可譯為「三連木刻神枱畫」，作者亦可以此留名。

吳崇文

行山閒話

畢浩明

山不在高，有魔則邪！

怎邪？尋幽探險終陷無人之境，唔上唔落，首邪；香港彈丸之地，竟容「埃埃」〔註一〕諸山賊落草為寇，肆虐綠林，行友風聞而卻步，二邪！明知山有暑，偏向暑中行而中暑者，又邪；遇漫天毒霧，視野迷模〔註二〕，燻煙惡瘴，病樹截途，泥流剪路，皆邪；孤身上路，不知所踪，邪中之邪！ 年中，撞邪者眾。

邪歸邪，山不可不行！邪，可辟不可撞。初探辟邪二法，有待求證高明。

其一、行友間實行「最低」結義原則：凡塵路漫漫，郊野廣無邊；胸懷闊，要求低，來者不拒，長短不拘；見則見，不見即散；風雨必改，雷電關機；集則讚謂「群賢畢至」，聚則誦曰「勝利會師」；莫逞強，勿爭先，量力為，有事務請「嗌」定先；等人有耐性，滯後莫心慌！

其二、辟邪避邪，忌獨，宜同道同行。有同道，則天有情，地有義，何懼人間宵小、邪魔外道！

我城位居「紐倫港」末席，享盡榮華富貴、紙醉金迷、聲色犬馬、發達趁早、各顯神通之盛。此盛亦可融入閒情野趣，讓山友數風流人物，論盡四海時聞，品評華洋轂輻，解構筆墨難寫秘辛。言語間，互砥礪，氣喘定，通消息，有本有利，何患磋跎？

讚曰：逍遙亦問人間事，迎風採霧不羨仙！

〔註一：洋名 II，音 aye aye，非國寶熊貓，又名「縛樹黨」。/ 註二：據 2006 年統計，香港終年空氣中無毒害日子僅四十有一！〕

小記七十與九十　陳永德

1970年二月發刊的《七十年代月刊》，其編輯部曾經與首批讀者見面。當時是香港大學醫科生的我也有參加，並從此認識主編李怡和他的同事們。一轉眼，已三十九年了。

往事如煙，友情永在。月刊從發刊到改名，到結束，我們一班老朋友仍有定時聚會，月旦世情。幾十年來，中國發生巨變，我們這一代關心祖國命運的人的心路歷程實在是刻骨銘心的。

幸好香港這塊福地仍享有法治和言論自由，我們還可以努力信守知識人的特點：關心社會，獨立思考，敢說真話。至於那些因接近權力而亢奮的朋友們，我欲無言。是為記。

*　　*　　*

《九十年代》的人和事　潘天賜

《九十年代》源於《七十年代》。1970年，《七十年代》月刊面世，即成為我每月不可缺少的精神食糧。

1981年，《七十年代》給原左派排斥，主編李怡向友好和讀者集資，購得版權，繼續獨立出版。因為「教協」的關係，我成為了《七十年代》的股東，更給選為董事，認識了當時董事會的前輩，獲益良多。

因為給別人搶先註冊，《七十年代》於1984年直接進入了《九十年代》，沒有經歷《八十年代》的名稱，也許可以算是另一「大躍進」吧。

九十年代末，在傳播科技發展的挑戰下，傳統雜誌銷量持續下降，《九十年代》未能例外，於1998年決定停刊，未能進入二十一世紀。

從八十年代到九十年代，廿年人事幾番新，董事會成員也經歷了多次轉變，有些隨着政權更替而飛上枝頭，也有些為了支持雜誌繼續出版而參與董事會。雜誌停刊，公司並未結束，董事會仍維持運作，定期開會暢論時事，亦一快事也。

*　　*　　*

最近幾十年間，世界在科技和社會方面變化之大，人類有史以來未曾見過。而香港作為國際城市，亦適逢其會，目睹和經歷着種種變化。

我還記得，小時候想找同學外出，要親自上門敲門，或乾脆在街外向着住在戰前舊樓裏的同學高聲叫人。想跟追隨家人因謀生而移民海外的舊同窗通信，便用五毛錢買一個航空郵簡，拼命在上面麻麻密密塞進一千幾百字，希望一次過把要說的東西都統統寫下來。寫英文可以使用打字機，但即使有打字機，也要練好每隻手指，要力度均勻，而且基本上不能打錯，因為改錯極花工夫。要學習標題分中、列表等特別技巧，耗用的時間就更多。對比今天家家上網，人人有電腦和手提電話，那昔日情景真有點恍如隔世。

圖中諸位友人，有些相識數十載，有些時間短一點，但他們似乎都有一個共通點，就是追尋事理，而且持之以恒。在這變化一浪接一浪而來的世道裏，能有這樣的一班朋友，不是很好嗎？

夏兆彭

*　　*　　*

已故人大代表廖瑤珠律師介紹李怡先生給我認識，那時正值《七十年代》月刊因政治理念不同而被迫遷。後來，我參與了臻善，認識了方蘇兄。方兄是月刊的骨幹人物，這月刊(1984年易名《九十年代》)便靠李怡和他苦撐了十數載。當時，臻善每兩個月便有一次董事會會議，從此我才了解到辦一本好雜誌並不一定帶來可觀的收入。董事會對於月刊的經濟一籌莫展，雖然最後月刊能捱過1997年，看着香港平穩過渡，見證了政權移交，最終也在1998年5月休刊。

我所認識的方蘇是一位大好人，他為月刊任勞任怨地付出了半生。休刊後，他放下編寫工作，希望完成他的抱負，追求人生的真美。

方兄曾師從嶺南派名師，現專攻人物描繪。以國畫來說，這並不是一件易事。國畫多以神態及意念為主。以我觀察，我們看到國畫中的人物是以服飾和形態分類，如帝皇將相、紳商仕女。同類人物容貌相似，除服飾及背景外，很難分辨西施和趙飛燕，更遑論憑畫往苧蘿訪艷。中國畫並不如西洋畫的《蒙娜麗莎》或《路易十四》般能繪畫出真人肖像。主要原因是過往中國人並不以繪畫為職業，故不需向任何人交待。文人除了潦倒時才在街頭賣畫外，繪畫並不是生財工具，而是用來陶冶性情，以修身自娛為目的，把一己的想象及意念融入畫中。容貌與人物相似與否並不重要，最重要的是把一己意念繪畫出來。

方兄的人物畫除了依從國畫運筆外，也盡力求真。他曾告訴我，起鉛筆稿每每花上十數天，然後才動筆。由此可知，他對人物的形態如何認真處理，與傳統的畫風並不相同。

《九十年代》休刊至今已逾十載，他一直鑽研畫功，那種力臻完美的態度和創新的風格，真令人敬佩！他求真與求美的道路肯定比維護新聞自由更難行，謹此祝願他的畫展成功。

陳爵

*　　*　　*

我在七十年代初期開始認識《七十年代月刊》(《九十年代》的舊名稱)，地點是加拿大一個小小的大學城。由於訊息貧乏，我主要是通過《七十年代》了解中國大陸、台灣和香港的基本情況。

八十年代回流香港後，通過朋友的介紹認識李怡兄，之後成為《九十年代》控股公司董事會的成員，轉眼之間已經二十多年了。我很珍惜我和《九十年代》及多位董事成員這二十多年的緣份。

黃達仁

*　　*　　*

從七十年代到九十年代，儘管在紐約生活，也可以說是胸懷祖國、放眼世界了。

回顧起來，時代的變化真的難以預料。1979年之前，中國經歷翻天覆地的變革，仿佛是第二次太平天國—破舊立新，反對裏通外國。然而，79年以後，卻又出現第二次洋務運動，海外關係和洋語、洋文吃香起來。歸根到底，又似乎是中華民族發憤圖強、力圖振興的結果。

但願今後能夠揚棄「中學為體，西學為用」的民族中心思想，採用不再折騰的「科哲為體，中西兼用」的觀點和立場。

吳文超

29. **董事會** 《九十年代月刊》的董事例會，常有朋友列席
The Board A regular meeting of the board members of *The Nineties Monthly*, alongside some friends
2009, 木刻 woodcut , 66x66cm (26x26in)

前排左至右：吳文超、司徒華、李怡
中排左至右：馮以浤、陳爵、陳求德
後排左至右：方蘇、潘天賜、黃達仁、夏兆彭
Front row (l - r): Apollo Wu, Szeto Wah, Lee Yee
Middle row (l - r): Fung Yee-wang, Christopher C. Chan, K.T. Chan
Back row (l - r): Fong So, Pun Tin Chi, Wang Tat-yan, S.P. Ha

30. 眼疾　自畫像
Eye Trouble　Self-portrait
2004, 水墨設色紙本 ink and colour on paper, 158x97.5cm (62¼x38⅜in)

我在這個計劃開始之前已想好了會以自畫像結束整個系列，最後使用的是一張 2004 年我做完眼科手術之後的畫像。手術過後，我恢復工作，畫了這張畫像以作慶祝，把人到中年的方蘇與孩童時期的樣貌作比照。(文見「回憶與隨想 (一)」之「家史和自己」，頁 18-20)

方蘇

The idea of how to wrap up the whole series of portraits came to me quite early, even before I had started to work on this project. Yes, a self-portrait would do the job. It is a piece I did in 2004, shortly after I had undergone an eye operation. While resuming my work after the operation, I celebrated the recovery from my eye trouble with a self-portrait contrasting my middle-aged image with my childhood one. (see "Family History and Self" in "Recollections and Reflections (I)", pp.21-25)

Fong So

RECOLLECTIONS AND REFLECTIONS (II)

[The short notes or reminiscences written by friends I have portrayed are printed in full in this catalogue. The Chinese texts go alongside the plates (pp.32-55); the English texts are placed here under the heading "Recollections and Reflections (II)". My gratitude for the texts they have provided. — Fong So]

7. New Year Wishes

Szeto Wah

Fong So and I came to know each other in 1973, at the time when non-graduate schoolteachers were fighting for decent payments. As an executive of the Chinese University Students Union, he paid me a visit. It was more than 35 years ago.

When he painted my portrait, he told me he seldom did portraits for people. Yet he did it vividly. I particularly like the smiling face and the setting – the stall of the HK Alliance (Hong Kong Alliance in Support of Patriotic Democratic Movements in China) at the Lunar New Year Eve Bazaar in Victoria Park, where I pen new year calligraphy for people every year. He gave me the study as a present. My heartfelt thanks to him. (December 2008)

8. The Narrow Exit

Ching Cheong

When I first looked at the drawing, I just wondered, "Is this me?" Unbelievably wearied and worn out. Loaded with tons of sadness and regret, my back was crooked. Stigmatized by pain and distortion, my face was pale. Were these the very scars burnt into me after the terrible ordeal?

Squeezing through the narrow passage, I reached light. I threw my depression and darkness behind me; I threw away my shame and torture too.

Thanks to Fong So for painting this picture, which bear witness to the trauma I had been through. As he told me, the narrow passage symbolized my narrow escape. It indeed was. I was fortunate enough to be released on the eve of the Lunar New Year, just ahead of a series of turbulent events like the Tibetan riots, the killer Sichuan quake and the Olympic torch protests. These sensitive moments would jeopardize all appeals for clemency. If I missed that chance, I would have to wait for a much longer time.

As I steeped myself in deep thoughts recollecting the 1000 trying days, I could never forget the steadfast trust, understanding and support that my friends extended me. I was deeply moved to see so many people lending their helping hands. Indeed they are my guardian angels. They have rekindled the fire in my heart — and yours as well — the unforgettable fire of love for the humankind.

9. One Step, Ten Years

Tsui Sio Ming

"What a vivid portrait!" proclaimed the artisan who mounted the frame.

I was in a cafe when Fong So briefed me about his grand design. Totally unprepared, I subconsciously flipped through the catalog of his last exhibition. The pamphlet nearby was my work, lying there because the project was to see history through the life of the people around you. The booklet was about how the "enlightenment" in me changed my life while studying overseas.

My first encounter with the subject "People and History" indeed came during my school days in the U.S. when American forces were strangled in South Vietnam. The anti-war movement got ugly. The most powerful country on earth was deeply divided between the powerful and the ordinary, the left and the right, the black and the white. President Richard Nixon was caught in the dilemma of whether to fight or hide, and finally forced out of the office by the Watergate scandal. The country was relying on Secretary of State Henry Kissenger to keep afloat in international waters.

This modern day Metternich later shared a Nobel Peace Prize with his North Vietnamese counterpart for reaching a ceasefire together. One called for war and then asked for peace so as to receive the Grand Prix. For the "warmonger", what a "sure win".

This reminded me of the book *On the Question of the Individual's Role in History* by a Russian revolutionary. Who makes history, the collective or the individual?

10. The Flag

Mak Lok Sun (September 2009)

Gazing at the portrait painted by Fong So, I can't help recalling what I have been through in my life with strong feelings.

The man in the portrait is very familiar to me. Unlike the man in the mirror, the man in the portrait still looks sturdy. He is in high spirits holding the flagpole tightly and hoisting it in an upright position. In contrast to him, the man in the mirror has a face worn with age and grey hair. After all, there's been a time lag of 20 years in between; people and things have changed inevitably, ourselves included.

Interestingly, in this portrait, the flag bearer is accompanied by a friend who resembles the painter. He appears to be thinking hard, full of concern about his country and his people. It's a look that hasn't changed for decades.*

Twenty years have passed by. When the vindication of the so-called "turmoil" will come is not so important for me now. Just like the "Cultural Revolution": has this ten-year period ever been officially denounced? I am sure that, one day in future, the "turmoil" will be remembered as a "patriotic democratic movement" in China's history, and the "incident" was ended, in a forceful and violent manner, by a handful of people in power who had their own "ulterior motives".

This is not my wishful thinking, but my confidence in the development of events. There can be ups and downs, but democracy is always being sought after by the people, generation after generation. So, when the time comes, a new generation will hoist and fly aloft the same flag once again.

***Note**: The painter and I knew each other in our university days, nearly forty years ago. Over the years, we have been taking part, together with other friends, in social issues, one after another: publishing the magazine *Teaching through Learning* for five years; helping to operate the organisation "Democracy University" and its related activities for 15 years. Now, we are seeking some serenity in our own ways.

11. A New Topic

Dr. Hung Ching-tin

I was born in Fujian and had a probably-

the-most-idealistic-possible childhood there. Having sneaked into Hong Kong in 1960, I have helped bring about Hong Kong's golden 50 years.

Through 50 years of observation-participation in cause-oriented social activism, and reading, thinking and writing about Hong Kong, China and the humankind as a whole, I became a self-professed Hongkonger and a champion of "Hongkongology", thus heeding the call of my childhood ideas.

12. Authentic Acting

Mok Chiu-yu

Fong So's portraits of me generate in my mind images past and present of myself.

There's the young self picking up a dirty piece of cloth which becomes my black flag of anarchist/libertarian socialist tendency. As a young person in Hong Kong, a British colony then, like others, I was searching for my identity. Some picked up the red flag of Mao Zedong and the Gang of Four, soon to become that of Hua Guofeng and then Deng Xiaoping and Jiang Zeming and so on. Some of course dared not pick up the Union Jack although, all the way -- from leaving university, joining the colonial civil service to serve the British, and then in 1997, overnight, serving another master.

The portrait of me in the middle is an old man of 84, it is the future me. I am only 20. I was born three times -- the second time in 1968 and the third in 1989. I have been involved in the theatre for many years and so I have become a character for all ages all the time. But I like most acting authentically; that's why lately I have been involved in performance art. What and whom am I pointing at with so much anger and youthful agitation? Is that the state of the world which has become worse? Are they the people who destroyed the Star Ferry Pier and the Queen's Pier for the sake of neo-liberal development? Are they the grandfathers of the north and their stooges of Hong Kong?

And the big portrait - it is not me. It resembles more my deceased comrade and friend Ng Chung-yin: we fought together against colonialism, capitalism and bureaucratic socialism. He died young but he continues to inspire.

13. Three Stages

Lau San-ching

I am depicted here by the artist showing three stages of my life. However, for me, my life experience is simple and continuous. To put it in the words of Immanuel Kant, it is only events followed by events.

As observed by Bertrand Russell, most people find it difficult to comprehend what is the simplest and the most complicated. Likewise, people in Hong Kong fail to understand why a graduate from a top university would meet his political misfortune, and why he wouldn't enter politics after making such a name. I have had a lot of media exposure to explain myself after being released in 1991. So, I believe I can say that the matter is over.

Back in Hong Kong, I did the utmost to reveal the brutality of the communist regime in China. I also joined the fight for greater democracy in Hong Kong, like advocating for the amendment of the "ordinary residency", accelerating the resignation of Tung Chee Hwa, and making use of the Internet for political struggles.

Now I have become less active in politics as I can't find myself an appropriate political role. I know I am getting old. I don't mean anything negative by saying this. Instead, I am glad to have become aware of it early. Now I practise *Tai Chi*, play piano, indulge in sky watching, water sports and visit libraries.

I don't think the pan-democracy camp can depict our route to greater democracy. So, my ending remark is: those on the stage are dwarfs; history is calling for giants.

14. Internet Radio

Lai Chak Fun

I have known Fong So for years but we are not close friends since we have never met for personal reasons. I believe what he knows about me is just my social self, a social activist like him in the era of student movement in the early 70s.

The portrait drawn for me by Fong So gives me a chance to look at my social self from the viewpoint of others. Objective yet detached, I feel a bit strange. It's interesting.

The portrait actually doesn't look like me for the mirror tells me that I should look better and younger. However, I believe in essence the portrait might really be what my friends and acquaintances have thought of me for years – self-assured, out-spoken, critical, daring and talkative, a guy who would be naturally high and ready to risk everything when he is so absorbed in his speech, just like a runaway horse unleashing all his emotions without stop.

Man has different faces. My portrait is only one of them. It is also a real one helping others to know me and deepening my self-understanding as well.

15. The Final Proof

Chan Pui-sang

[I always regard Chan Pui-sang as my language instructor. He studied Chinese language and literature in Nanjing University before the Cultural Revolution. Then he worked in a publishing house in Beijing and moved to Hong Kong in the late 1970s. While working as an editor myself for Chinese language publications, I found Chan an excellent proof-reader and one of the most serious publishing workers with the accuracy of language. When we met, the topic we discussed was always the use of language. Even now, whenever I publish anything, especially my exhibition catalogues, I feel the need for his help to read the final proof before it goes for press. — Fong So]

16. Looking at my own portrait

Sonia Ng

Alas! I got to know how I look like only when Fong So portrayed me.

Sonia Ng, a dear fellow from the college years at Chung Chi, among those who hanged around the student union day and night. We talked about ideologies and the passions for the world while basking in the beautiful campus. Well, we were relatively mild among the student activists.

Fong So's idea of the portrait reminded me of the buddies in those youthful days, and our impossible dreams.

On the spur of the moment when I look back, all the young friends in those days have walked through the middle of their life path and Fong So is the one who still relishes his joy and aspiration in his universe of art.

The artist says, I paint on my impression!

Maybe he's the one who knows – the eyes show that I am still the young Sonia from the old days.

17. Courting Typhoons

Kam-biu Liu

My courtship with typhoons started almost fifty years ago.

Born in Hong Kong, I grew up in a penthouse apartment in an old building on Staunton Street at the mid-level of

Victoria Peak. The roof-top balcony above my apartment offered a spectacular panoramic view of Victoria Harbor. The view included the tower-like building of the Royal Hong Kong Observatory, which was situated on the harbor-front of the Sheung Wan District during that time. Whenever a typhoon approached Hong Kong, typhoon signals would be hoisted on top of the Royal Observatory. The typhoon signals were divided into ten categories, which were represented by different symbols during the day and different colors of lights at night. In my childhood memory, one of my favorite pastimes during the seemingly long and monotonous summer holidays — besides reading my favorite book *The Romance of the Three Kingdoms* over and over again — was tracking the changes in typhoon signals from my balcony as the tempests came and went.

My most memorable experience was with Super-typhoon Wendy in 1962. As this intense storm was ravaging Hong Kong I could feel my house literally trembling under the powerful winds. From my roof-top balcony I watched in horror as windows in my apartment were shattered and the tiles on the roof flew around. Fearing the house might collapse, my parents took me to shelter in a newer building nearby.

Years later I bade farewell to Hong Kong and its tropical weather, leaving for Canada for my graduate studies. But my courtship with typhoons would resume after 1984, when I relocated to the hurricane-prone state of Louisiana on the U.S. Gulf of Mexico coast. Here, my pioneering research in using geological techniques to study ancient hurricane activities has blossomed into a new field of science called *paleotempestology*.

During the past four decades, Hong Kong has seen its population nearly doubled and its economy skyrocketed, but its amazing socio-economic development has also greatly increased the society's exposure to typhoon hazards. What are the chances that Hong Kong will be directly hit by a super-typhoon like Wendy again? Is this a 50-year event or a 100-year event? These questions can only be answered by using a long-term perspective and novel approaches like those offered by *paleotempestology*.

18. A Hong Kong New Yorker

Ricky S. Chiu

Yes, I am a Hong Kong made New Yorker, all but an accidental one. Actually, it is even ironic that I did go to America given the prevailing college mentality of the early 1970s. As a grassroots college youngster, I was deeply influenced by Mao Zedong's vision of an idealistic socialist world. So, when I was unexpectedly selected to join an internship program in New York, how was I supposed to reconcile the notion of going to the capital of the capitalist world while looking forward to help build a socialist society after college? Well, it was easy. I would go to the heart of the adversaries and convert them.

Instead, I was converted, sort of. It turned out that a short-term internship led to a MBA degree, becoming a CPA, marriage, raising a family of four and living in New York ever since. Throughout these years, I witnessed the disgraced Richard Nixon announcing his resignation live on TV; I hailed the election of the inspiring but incompetent Jimmy Carter; I mourned the loss of his re-election bid to Ronald Reagan, who kept using Hong Kong to showcase his trickle-down "Reaganomics"; I despised the hypocrisy of the conservative movement that led to its takeover of congress in the 1990s; I enjoyed the prosperity of the Clinton years but not the scandals; I grieved for the stupidity of the American public on how easily they could be misled to vote against their interest by electing George W. Bush and be sold on support for an oil war of choice on false premises. Now, I celebrate the election of Barrack Obama but worry about his naïveté in dealing with the deep-rooted and well-financed special interest groups that represent the corporate and the super rich.

Indeed, I have evolved not only to love the ideal of American democracy, but also regret to see it rotting. The current American democracy is no longer, as used to be, a forum for reasoned debates to solve problems. It has become a shouting match. When one side loses its reasoning, it will shout out so loud to make sure the other side not to be heard or to be muddled and distorted beyond recognition. Unfortunately, far too often, the winner is the rich and powerful while the real loser the general public.

Now, I have come to realize that a good political system is not about what it is called. It is about one that can self-monitor for corruption, elicit the best to govern, and put public interest above all. Just like Deng Xiaoping once famously said: "I don't care if it's a white cat or a black cat; it's a good cat so long as it catches mice." Sadly, I have yet to see a true good cat.

19. We See Ourselves — To Fong So and Friends

Wong Chi Ching

Fong So wanted to make a portrait of me. Well, I found this a bit unexpected.

The painter wishes to portray his peers. How come I am one of them on his invited list? In the history of my life, I have given almost nothing to society. To friends, I have not shown them anything splendid. Despite all these, we have indeed been good friends and our friendship began some 30 years ago.

Fong So was a magazine editor and is a painter. The magazine he edited was one about social issues during a particular era, just like the paintings he creates portray people living in a particular time. The former involved social discourse that focused on the concerns about the road taken by modern China in those days, whereas the latter involves the work of a painter whose focus is on the realistic portrayal of grass-roots figures and their lives, including the kinds of society in which they lived and what they have left behind on the weather-beaten tracks of their lives.

How many years, how many lofty sentiments and how many friends have we left behind? We can now reminisce about all these together as we enjoy the wine in our glasses.

Each of the portraits by Fong So has made me nostalgic -- let's revisit the vanished years together; let our lofty sentiments return; and friends, please come back. Come on, let's raise our glasses and drink to ourselves for a life with no regrets.

20. A 28-year Editorship

Lee Yee

Writing this short piece calls up memories of events forty years ago. Yes, exactly forty years, back to 1969 when I launched *The Seventies Monthly* and at the time I was writing its inaugural message. What you now see holding in my hand in this painting is the final issue of the magazine, renamed then as real time *The Nineties Monthly*. This final issue time was May 1998.

From a young man to an elderly person, I gave the best 28 years of my life to this magazine. I have no regrets. My hair turned grey, but it was not for nothing. In these 28 years, whilst the three territories on both sides of the Taiwan Strait (Mainland China, Hong Kong, Taiwan) had all undergone

dramatic political and social changes, *The Nineties*, enjoying freedom of speech unique to Hong Kong, was able to offer reporting, analyses and commentaries on their every change. Together with intellectuals overseas, I went through the mental journey from identification with the Chinese Communists to a renewed understanding of present day China.

In 1981, supported by the concerted efforts of readers and writers sharing the understanding and reorientation, we turned the magazine into an independent publication, freeing it of association with any organisations or interests. Fong So joined the editorial team at that time when the Board of Directors and Shareholders' Meeting were being established. This group of friends and myself created *The Nineties*, and in turn the growth and development of the magazine had also created me. This is my life's most memorable phase. What I won't ever forget is this one-hearted journey I travelled hand in hand with these friends.

21. The Hard Fight

Yeung Sum

After delivering a lecture to students of Journalism and Media Studies of the University of Hong Kong recently, I walked pass the Lily Pond of the campus. Time has certainy flown. Since I graduated from the university in 1974, thirty five years have passed. Over these years, I have lived through a lot of political experience, such as the students' movement and pressure groups' movement in the 1970s; the involvement with the political groups in activities concerning the future of Hong Kong in the 1980s; the support given to the mainland students' democratic movement in 1989; and then the promotion of democracy and social reform in Hong Kong through the election of the Legislative Council and the forming of political parties.

Looking back over the years, life has been busy but also self-fulfilling. For me, I do hope that wisdom would come with age. In politics, there are heart breaks and joy, laughter and tears. Yet family and friends are always a bit closer to my heart. Life is certainly short and sometimes even tough, yet it can be more colourful and meangingful, if there is love and care from family and friends. For us they count a lot.

(Yeung Sum is a university professor, former chairman of the Democratic Party and former Legislative Council member.)

22. The Front Row

Emily Lau

Since the change of sovereignty in 1997, Hong Kong people's struggle for democracy and human rights has continued unabated. This culminated in the big march on 1 July 2003 to oppose legislation on national security, which attracted well over half a million people. The protest resulted in the shelving of the bill and resignation of two principal officials. Two years later, Chief Executive C.H. Tung also stepped down.

Under Chinese rule, many Hong Kong people's livelihood depends on the mainland, hence they are afraid to say things which may upset Beijing. The corrosive effect of self censorship is increasingly prevalent, especially among the mass media. However, many Hong Kong people are still ready and willing to defend the core values of freedom and rule of law, and will struggle for democracy. The Hong Kong people are not keen to confront the Chinese Communist Party, but they want to preserve their free lifestyle under Beijing's promise of "one country, two systems" and "a high degree of autonomy".

Looking ahead, I am optimistic. The ever-growing civil society will ensure that Hong Kong continues to be China's freest and most vibrant city.

(Emily W.H. Lau is a Legislative Council member, vice-chairperson of the Democratic Party and vice-chairperson of the China Human Rights Lawyers Concern Group.)

23. Heavyweight Figures

Zunzi

Night. The crescent moon was flashing two sharp points like the canine teeth of a beast.

A man emerged, grasping a human head in his right hand and an axe in his left. He was in black, his face masked in iron. His icy cold eyes were so frightening that even the cicada on the tree shivered and emitted a grinding sound.

"Thrust!"

"Go to hell!"

Two snipers shot out from the side, lunging at the man with a steel fork and a bat studded with sharp pointed nails.

The man in black lowered his left shoulder, stepped sideways and swivelled around on his waist. "Strike!" He swung his axe dexterously in a circular motion and made a horizontal cut. The two snipers fell into four pieces.

No sooner had he moved on than another sniper bounced out from behind a huge boulder, thrusting a deadly forked iron brush at the most vulnerable part of the man in black.

"Heck!" The man in black somersaulted three times and flew off unto the night, evading the blow like a swallow. He then lashed back with his axe, letting it fly off like some sort of spinning cross cut saw.

"Wa-yo!" The assassin's chest was sliced open. Blood gushed as if from a broken drain-pipe.

"Damn it! How dare you take on me with such poor martial skills? Who the hell are you?!" There was impatience in the cold demand from the man in black.

"Damn! Damn! Damn! ...Cough, cough, cough..." The assassin responded. Spitting out a mouthful of blood, he spluttered, "I...I... am the most re... renowned Zunzi! How come you don't know me?... You... you are fighting useless..."

Having gasped his last breath, he turned his eyes and lay dead.

24. A Good Practice

Chow Shek-fai

I have never been away from the northern New Territories since my birth -- through all the years of schooling, growing up and getting down to work. It is perhaps proper to describe me as a "border-resident" of the city.

In my early years, livelihood demands drove my father to move to the border with his wife and child. Situated beside Lo Wu Village was the railway station which served as a collection and distribution point of goods for trade between Hong Kong and Mainland China. On the slopes behind the village stretched cemeteries such as Sandy Ridge. Men in the village made their living as coolies or workers making and repairing graves. Women and children hawked soft drinks and cooked chicken legs along the railway track, or "facilitated" cross border human transit "in conjunction with" the police. Time has wrought changes: currently the most popular economic activities are the parallel imports trafficking and the cross-border school bus service. And Starbucks has replaced the clamouring hawkers.

In the days when the village children were loitering among the graves all day, every day was a carefree Halloween. I had no fear of the dead. Since my father had taught me how to

hunt and catch snakes, I had no fear of snakes either. The only terror for me was of eating fish. I had seen bloated human bodies, hands and feet bound, floating along the Shenzhen River, with a ghastly smile on their swollen faces. The very thought of them sent shivers all through me. These floating bodies would appear periodically, as if to say "Here I come again!" My fish phobia is not only the shadow of childhood trauma, but also a testimony of history.

When I first started work, I was left exhausted by the daily commute between the village and the city. I started practicing Yang School *Taijiquan* with its dual emphasis on maintaining health and martial arts. It won my heart at the first session. Thus 30 years have passed like the twinkle of an eye.

25. The Frenchified

Wong Ain-ling

Fong So entitled the gravure *The Frenchified* and tinted it in blue, white and red. Naturally, we are expected to reminisce on our days in France.

Our initial impressions of France came from films of the French New Wave – Godard, Truffaut, Demy.... Taiwan publications on existentialism in the sixties added to the myth.

If memory hasn't failed us, Kin-sheun was charged for having participated in the "Anti-corruption, Extradite Godber" demonstrations in 1973. The police, being very considerate indeed, delivered the summons to his home, with his name misspelled. He could have dismissed it, but he went to the court on the assigned date and said to the judge, "My name is misspelled, but I'm not guilty." Looking back, there is a certain existentialistic absurdity to it.

Two years later, we left Hong Kong for France and stayed there for more than seven years. Every year, we would join friends in the May 1 manifestations, bringing each other a small bouquet of muguet.

26. The Track Behind

Chi-Yan Tsui

My portrait of today and yesterday -- a print from the woodcut by Fong So, my lifelong friend of more than 30 years -- is indeed a nice piece of art work. I think the print has vividly depicted my life vicissitudes over those years since our bimonthly magazine for teachers *Teaching through Learning* stopped publishing in the 1970s. The title "The Track Behind" draws on the verses of our beloved ci-poem by Su Shi, the great ci-poet of the Song Dynasty in China: "Turning my head, I see the dreary beaten track. Let me go back! Impervious to rain or shine, I'll have my own will." [translation by Xu Yuan-zhong]

It seems as if those deep lines on my forehead have chronicled the literally and metaphorically long life journey of a Hong Kong-born schoolteacher with childhood experiences in those turbulent years in Guangzhou, China. After a long time of teaching in a Hong Kong secondary school, my family and I left our home city for New Zealand. For over 10 years I was living, studying, teaching and doing research from Auckland to Perth in Western Australia, from Perth to Townsville and Brisbane in Queensland, and then back to Auckland. When I returned with mixed feelings to Hong Kong again, my home city had been China's SAR for 10 years.

Some thirty years on, I have not changed much; I am still myself with the same lifelong passions for teaching and learning. I will continue to have "my own will" and, as a Hong Kong-based online science educator and editor, I hope I can do more to improve science education for a better world of tomorrow.

27. The Host

Christine Loh

...This is a special group of people in Hong Kong. If there is one thing that joins them it is that each one of them have a lot to say! ...

Szeto Wah, our kindly teacher turned no-compromise politician, is also a keen calligrapher. Perhaps the stillness required to do good calligraphy is such a contrast to politics that we all need something different to make us whole.

Ching Cheong, the journalist, who was jailed on the mainland for espionage, is captured in the painting with a questioning look. What really happened?

Hung Ching Tin, the writer, ponders about Hong Kong's powerholders from 1995 - what did they do to us? ...

And ... look at the woodcuts of me .... Who is coming to get me? (Christine Loh, Foreword)

[I don't think people know Christine Loh painted quite seriously when she was young. She didn't think she had real talent to be a professional artist and so gave up when she got to university. Yet painting remains her first love. When she started to earn a salary, she started to buy paintings and within ten years she became a serious collector. She told me she had to stop buying major pieces of art when she became a legislator because she didn't have the income like she did before. The next best thing was to look and enjoy! You probably know Christine Loh as a fighter for democracy and equal opportunity (remember the New Territories indigenous men she upset?), and as an environmentalist, but not as an artist or art collector. Next time you visit her, ask her to show you her collections of paintings, sculptures and (something no one knows) her antique Chinese silk gowns. —Fong So]

28. The Hikers

Dr. Anthony Ng

For the past several years, a group of us have spent Sunday mornings walking along the many hiking paths around the hills of Hong Kong. Though born in Hong Kong and having spent a whole life here, there are many places that, had it not been for our hiking group, I would have never known and appreciated. During these walks, topics big and small were discussed. And we came to know our hiking companions well.

In 2009, we joined the Hong Kong Island Green Walk as a group and achieved passable results. Fong So did a triptych of three of us to commemorate the occasion. I thus became a member of the extended family of his figure paintings.

According to the *Wikipedia*, a **triptych** is a work of art which is divided into three sections, or three carved panels which are hinged together. The triptych form arose from early Christian art, and was a popular standard format for altar paintings from the Middle Ages onwards.

It is interesting to see the ancient art form of triptych being applied to modern day life as a colour woodblock print. It features the three participants in turn in each panel in three primary colours, giving prominence to each of them. There are no religious connotations in it, yet the coherence of the three hikers is always the theme.

The sense of fellowship conveyed by the three figures may remind us of the three blood brothers of *The Romance of the Three Kingdoms*,and the work perhaps may one day be venerated in some shrine of art.

Hikers Mumble

But Ho Ming

Hills can trick. Heights can fake.
Get lost, not good! Greeted by IIs and

asked to strip, and tied up, too bad!
Then they tell you more about heat stroke: a permanent threat, so inevitable and fatal!
On foggy, misty, and smelly days, smog will not be far away.
And soon the stormy rains, fallen trees and mud slides cut into your path.
Dare you wish to be alone!
Still, you hike. You hike with friends to cope.
You hike with friends to enjoy.
You cope with friends who live many different ways. They won't bother you everyday.
You cope with all those journeys long and short, but no complaints about what and wherefores?
On a lazy Sunday morning, you have, at the least, to respond to my wake-up call.
Can we not end the journey with a big feast?
And on the thousand and one myths, I certainly wish to hear an inspiring tip, one from each of you.
At a different altitude, I rightfully expect to be enlightened; even you argue no truth is the whole truth.
Perhaps, I have a little secret to share, and certain truth I promised not to swear.
Ah.... Give me a break! You take the hills too seriously!
Here in the hills, my breezily leisures are fairy tales!

29. The Board

Reminiscences of *The Seventies* and *The Nineties*

Dr. K.T. Chan

The inauguration of *The Seventies Monthly* occurred in February 1970. The editors at that time invited the first batch of young readers to a gathering. I was a HKU Medical student then and was one of those readers. That was how I first met Mr. Lee Yee and his colleagues. 39 years have since passed by.

Time flies, but friendship remains. The Magazine changed its name in the eighties to *The Nineties* until it was wound up eventually, 28 years after its inception. Those friends who have been closely associated with the Magazine all along still stick together and continue to hold regular informal meetings.

The past 60 years saw huge changes and developments in China. Concerned Hong Kong people like us had mixed feelings about it. We were happy about its economic achievements, but worried about the repressive socio-political situation.

We are very fortunate in Hong Kong because here there is still the rule of law and freedom of expression. We can aspire to exercise the duties of an intellectual: care about our society/nation, think independently/critically, and dare to speak out truly what we think. As for those friends who become euphoric and submissive as they get near or enter into the arena of power, I would like to exercise my freedom of silence.

插圖 9　《九十年代》1993 年一次董事會（十位與會者，其中七人的畫像刻錄在版畫《董事會》內）

fig.9 A board meeting of *The Nineties* in 1993(seven of the ten members attended the meeting have their portraits in the woodcut print *The Board*)

People and Events of *The Nineties*

Pun Tin Chi

The Nineties Monthly was originally known as *The Seventies*, inaugurated in 1970. It became my spiritual food when it was first published.

In 1981, when the magazine was repelled by the leftist organisations, the chief editor Mr. Lee Yee appealed to friends and readers for help. Money was raised to acquire the publishing rights and the magazine went completely independent. Being associated with the Hong Kong Professional Teachers' Union, I became a shareholder of the magazine, and was elected into the board of directors. Then I came to know other board members and learnt a lot from them.

As the name *The Eighties* was at one time taken by some other publisher without producing any publication, *The Seventies* was renamed *The Nineties* in 1984 directly – a "great leap forward", so to speak.

By the end of the nineties, the advancement of information and communication technologies led to a continuous decline in the sales of the print media, *The Nineties* included. The magazine ceased publication in 1998, before the turn of a new millennium.

From the eighties to the nineties, the composition of the board of directors changed several times. Some climbed up the ladder of power with the change of sovereignty; others gave continuous support to the magazine by joining the board. The holding company of the magazine remains to exist and the board convenes meetings regularly. For me, it's really enjoyable to meet other board members to exchange views about current affairs.

S.P. Ha

It is often said that the extent of technological and social changes the world has gone through in the past several decades was never experienced by mankind before. Living in an international city like Hong Kong would give you the opportunity to witness and experience all those changes.

I still remember when, as a young boy, I had to go to the homes of my classmates and acquaintances to knock on their doors, or simply shouted their names from outside the pre-war buildings, to ask them out. Whenever I had to communicate with schoolmates or friends who had emigrated overseas

with their families in search of a better life, I had to spend fifty cents on an aerogram and squeezed into it as many words as possible in an attempt to tell them everything I had in mind in one go. A typewriter was an envied device for writing in English but you had to schedule dozens of hours in learning and practising so that each of your fingers could press the keys with the same strength and you could type with almost no mistakes as it would be a nightmare to make any corrections. You had to spend more hours if you wanted to do tricks like centring a heading or creating a table of figures. All these sound like the talk of a different world in a faraway era when today computers, Internet, emails and mobile phones are within everyone's easy access.

I have known some of the friends in this picture for decades, and some shorter than that. But they all share one thing in common: a quest for the reasons and explanations behind matters and issues. Their quest is so persistent that it looks like the only thing that stands unchanged in this ever-changing world. Isn't it wonderful to have a group of friends like these?

Christopher C. Chan

I was introduced to Mr. Lee Yee by the late Ms. Liu Yiu-chu (a solicitor and a member of China's National People's Congress) at a time when the office of *The Seventies* monthly magazine was forced to move out to another address because of the magazine's political beliefs. Later, I was associated with Going Fine Limited, the holding company of the magazine (renamed *The Nineties* in 1984), where I met Fong So. He soon became a key figure of the magazine. For almost twenty years, the magazine's continued publication had relied on Lee Yee and Fong So. They worked together painstakingly through those difficult times. Going Fine had its board meetings every two months. Only from such meetings did I come to understand that to publish a good magazine might not necessarily have a considerable economic return. For years, Gong Fine's Board of Directors had barely been able to keep the ends meet for the magazine. Although the magazine continued to survive beyond 1997, witnessing the transitional period and the transfer of sovereignty of Hong Kong to China, it eventually ceased publication in May 1998.

Fong So has been known to me as a very nice person, who devoted the prime of his life to the monthly magazine working conscientiously as the editor. After the magazine ceased publication, he looked forward to fulfilling his ideal in the pursuit of the true meaning of his life.

He studied Chinese painting with a renowned Lingnan School master during the early years of his life. He is now focusing on figure painting. For a painter using Chinese medium, this is no easy task. Chinese paintings mostly highlight expressions and ideas. From my own observation, we classify figures appearing in traditional Chinese paintings by way of their costumes and appearances, and identify them as emperors and ministers, or as businessmen and beautiful ladies. Figures of the same class look similar in their portraits; therefore without looking at the figures' feature and costume, as well as their background, it is very difficult to tell who's who or to distinguish between two legendary beauties such as Xi-shi and Zhao Fei-yan, let alone to conjure up from the portraits an imaginary visit to the beauty Xi-shi at her home near Zhu Lou. Unlike Western paintings, such as the portraits of Mona Lisa and Louis XIV, which represent the real portrayal of the figures, Chinese paintings do not feature portraits of real figures. The main reason in the past was that painting was not the occupation of the literati and therefore they did not have to be accountable to anyone. Only when scholars were down and out in the streets did they sell their paintings. Therefore, Chinese painting was not a way for one to make a living but to nurture one's temperament and to cultivate one's character, as well as to entertain oneself, by incorporating one's own imagination and ideas into the paintings. As such, whether or not a portrait closely resembles the figure being portrayed is not so important, and the most important thing is to convey the painter's own ideas through his work.

In his figure paintings, Fong So not only follows the brushstrokes of Chinese painters but also attempts to portray the reality. He once told me, he often spent ten days or more on a draft sketch with pencil before he actually started to work on it. From this I know how serious he is in addressing the appearances of the figures while creating their portraits — a far cry from the traditional Chinese painting style.

It has now been more than a decade since *The Nineties* ceased publication, and in the meantime Fong So has worked hard to hone his painting skills. His quest towards perfection and his use of innovative genres in figure painting are indeed impressive. His journey towards artistic realism and perfection is even more challenging than the fight to safeguard freedom of the press – that's what he did vigorously when he was a journalist. I sincerely wish him a successful exhibition.

Wong Tat-yan

I came to know the magazine *The Seventies Monthly* (renamed *The Nineties* afterwards) in the early seventies. I was then staying in a small university town in Canada. Due to the lack of information, I mainly relied on this monthly magazine to keep myself informed about the basic situation of mainland China, Taiwan and Hong Kong.

After returning to Hong Kong in the eighties, I was introduced by my friends to the magazine's chief editor Mr. Lee Yee. Later I became a board member of the holding company of the magazine. It's been more than twenty years ago now. I really treasure my long relationship with *The Nineties* and the members of its board all these years.

Apollo Wu

I was living in New York from the seventies to the nineties. Living there allowed me to experience a mental journey of bearing in mind my own country while watching the developments of the world.

Looking back, the changes we witnessed were incredibly unpredictable. There were drastic and revolutionary changes in China before 1979, as if the country was experiencing a second Taiping Uprising – demolishing everything old and erecting everything new, and forbidding communications with the outside world. Then, after 1979, we started to see another reform movement (Westernization). In constrast, overseas relationships and foreign languages were increasingly sought after. While these changes seem contradictory, they all are a result of the Chinese people's efforts to strengthen the country.

I really hope that the nationalistic mentality of "Chinese teachings as the base, western know-how for use" will be replaced by the better-reasoned "science and philosophy as the base, both Chinese and western know-how for use," with no more sudden changes or breaks henceforth.

簡歷

生於廣州	1951
移居香港	1962
跟隨嶺南派畫家趙少昂教授學畫	1963-69
就讀於香港中文大學	1970-74
任職教師，兼為一本中學教師刊物擔任編輯	1974-78
在圖書公司負責出版及經銷	1979-80
擔任時事刊物《九十年代》月刊（原名七十年代）編輯（1981 年），1982 至 98 年為執行編輯	1981-98
香港記者協會執行委員會委員（其中數屆當選為副主席）	1985-96
重新繪畫	1998-

Biography

Born in Guangzhou	1951
Moved to Hong Kong	1962
Studied Chinese painting with Professor Chao Shao-an, master of the Lingnan School	1963-69
Studied at the Chinese University of Hong Kong	1970-74
Schoolteacher and a co-editor of a magazine for secondary schoolteachers	1974-78
Worked in a publishing and book selling company	1979-80
Editor (1981) and later Managing Editor (1982-98) of *The Nineties Monthly* (*The Seventies* before 1984), a current affairs magazine	1981-98
Executive committee member of the Hong Kong Journalists Association (Elected as vice-chairman for several terms)	1985-96
Turned from journalism to art	1998-

展覽

《城市生活：方蘇繪畫》 香港大學美術博物館	2000-01
《城市的靜默》（國際性藝展，16 位藝術家參展） 南韓光州藝術館	2001-02
《香港藝術雙年展 2001》 香港藝術館	2001-02
《香港風情：水墨變奏》（展出 21 位香港畫家的作品） 英國倫敦大學東方及非洲研究學院布奈展覽廳；香港藝術館	2002-03
《城市生活 II：香港內外》（黑楊攝影及方蘇繪畫） 沙田大會堂及香港中央圖書館	2003
《香港萬花筒》（展出 6 位香港畫家的作品） 香港萬玉堂	2004
《七一》（方蘇繪畫） 楊方創作室，香港	2004
《煉：蘇荷 + 童僧》（黑楊攝影及方蘇繪畫） 楊方創作室	2004
《樂》（版畫） 楊方創作室	2004-05
《奇幻都會》（繪畫及數碼裝置） 楊方創作室	2005
《特區十年：方蘇繪畫》外國記者會，香港	2007
《本色酣舒紙墨中：方蘇設色水墨及版畫展》 香港中文大學崇基學院	2008
《香港．水．墨．色：視藝掇英專題展覽 08/09》（香港藝術發展局主辦的聯展）香港中央圖書館	2009

Exhibitions

City Life: Paintings by Fong So University Museum and Art Gallery, The University of Hong Kong	2000-01
Silence of the City (an international contemporary art exhibition of 16 artists) Gwangju Art Museum, South Korea	2001-02
Hong Kong Art Biennial Exhibition 2001 Hong Kong Museum of Art	2001-02
Hong Kong Cityscape: Ink Painting in Transition (an exhibition featuring the works of 21 Hong Kong artists) Brunei Hall, School of Oriental and African Studies, University of London, UK; Hong Kong Museum of Art	2002-03
City Life II: Hong Kong & Beyond (photographs by Hark Yeung and paintings by Fong So) Shatin Town Hall and Hong Kong Central Library	2003
Hong Kong Kaleidoscope (a group show of 6 Hong Kong artists) Plum Blossoms (International) Limited, Hong Kong	2004
July 1 (paintings by Fong So) Fong & Yeung Studio, Hong Kong	2004
Tempering: SoHo + Little Monks (photographs by Hark Yeung and paintings by Fong So) Fong & Yeung Studio	2004
Joy (prints) Fong & Yeung Studio	2004-05
Magic City (installation of paintings and digital variations) Fong & Yeung Studio	2005
HKSAR: 10 Years On (paintings by Fong So) Foreign Correspondents' Club, Hong Kong	2007
A Realist's Reality: An Exhibition of Fong So's Paintings and Prints Chung Chi College, the Chinese University of Hong Kong	2008
Hong Kong·Water·Ink·Colour: Visual Arts Thematic Exhibition 08/09 (a group show presented by Hong Kong Arts Development Council) Hong Kong Central Library	2009

收藏

香港大學美術博物館

香港大學
香港中文大學崇基學院
香港中文大學新亞書院
香港藝術館
南韓光州藝術館

Collections

University Museum and Art Gallery, The University of Hong Kong
The University of Hong Kong
Chung Chi College, the Chinese University of Hong Kong
New Asia College, the Chinese University of Hong Kong
Hong Kong Museum of Art
Gwangju Art Museum, South Korea

2007 特區十年 方蘇繪畫
HKSAR: 10 Years On
Paintings by Fong So

2003 城市生活 II：香港內外
黑楊攝影及方蘇繪畫
City Life II: Hong Kong & Beyond
Photographs by Hark Yeung
& Paintings by Fong So

2000 城市生活 方蘇繪畫
City Life
Paintings by Fong So

這批寫真畫像，全部實有其人，整個系列可以分為大小兩組。較小的一組是家史，畫了家庭中的若干成員，呈現了其中兩代人的一些經歷。較大的一組是為一些認識多年的朋友造像，這些人都可說是地道的香港人，其中有好幾個是公眾人物，但大多數人與你我相若。每一個畫像中的主角，所設的場景都帶着背後的故事。總體來看，整個系列的故事在一定程度上可以視為一個時代的縮影。

寫真在中國畫史上雖說是古已有之，但卻並不興盛。傳統的中國人物畫往往是畫美人、名士、道佛或神仙。即使今人作畫，只要使用傳統工具，題材意念往往是一仍舊貫，甚少繪寫現代人的生活。現在這個系列是新的嘗試，全部寫真。新系列中有幾件作品是木刻，但印出來的全是套色版畫。

This collection of portraits can be divided into two sub-groups. A small part of the collection, depicting some of the painter's family members, tells the stories of two generations of a Chinese family. The painter's long-time friends, appearing in the larger part, are all quintessential Hongkongers. A few of them are public figures; while most are not. All are portrayed against a background that tells stories behind each of them. Together, the whole series of stories, to a certain extent, epitomizes a period of history.

Portraiture is very often at the margins of Chinese painting. The subjects of traditional figure painting were usually beautiful ladies, notable literati, Buddhist and Taoist figures, or legendary characters. Even now, it seems that present-day life and people are rarely the concern of painters in the Chinese medium. This painting project, in which all pieces are portraits, is an attempt to show something different. Some other pieces are woodcuts, but all the prints are multi-colour.

ISBN 978-962-86063-8-2
9 789628 606382
HK$60

Jong & Yeung Studio